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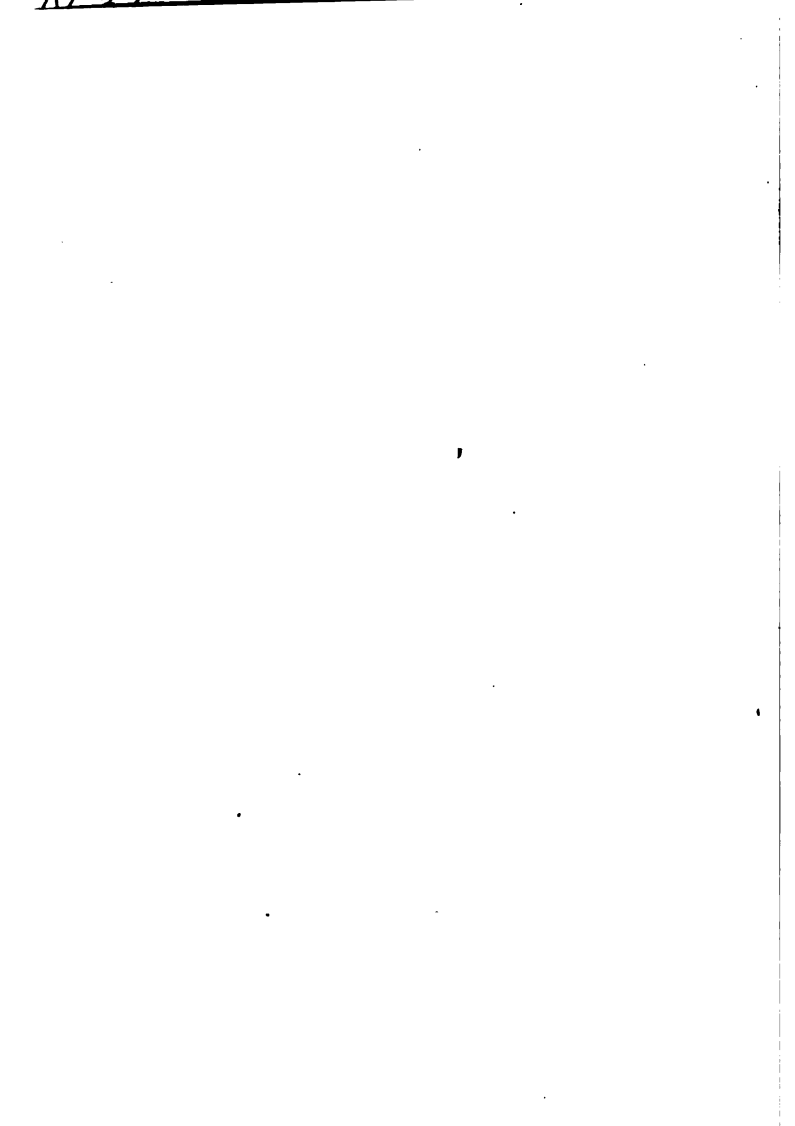


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The
Arts of the Church

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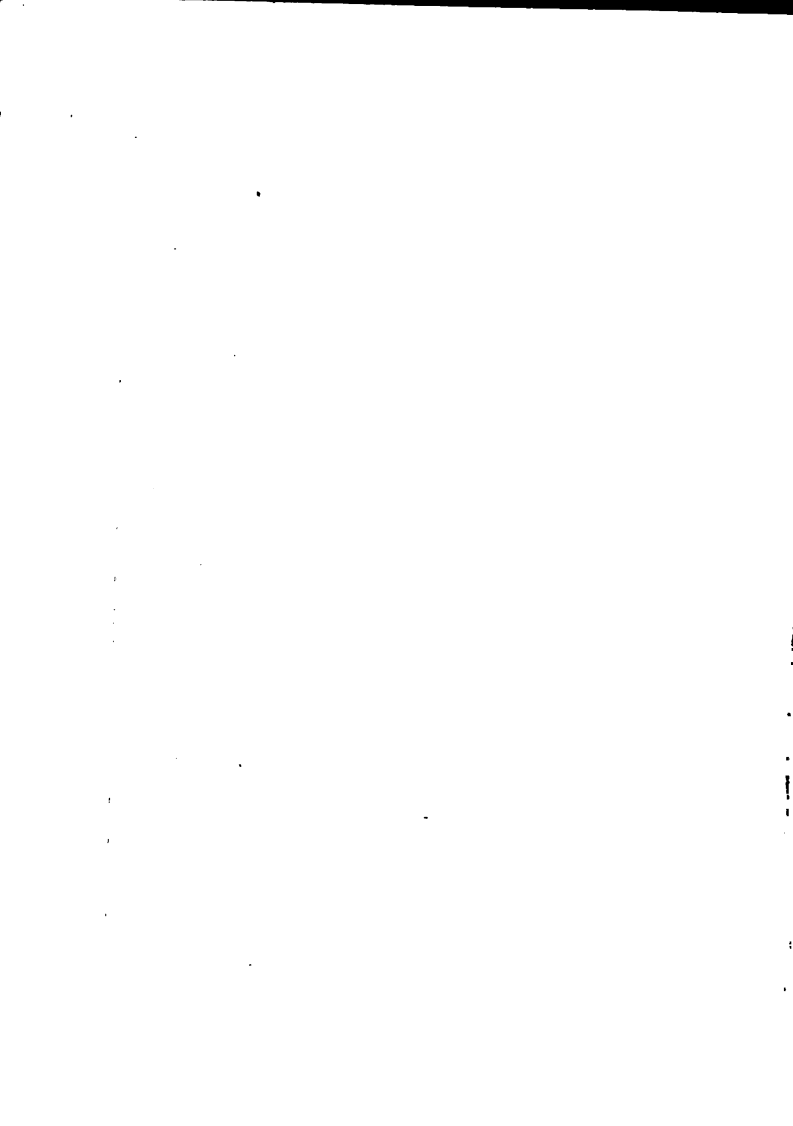
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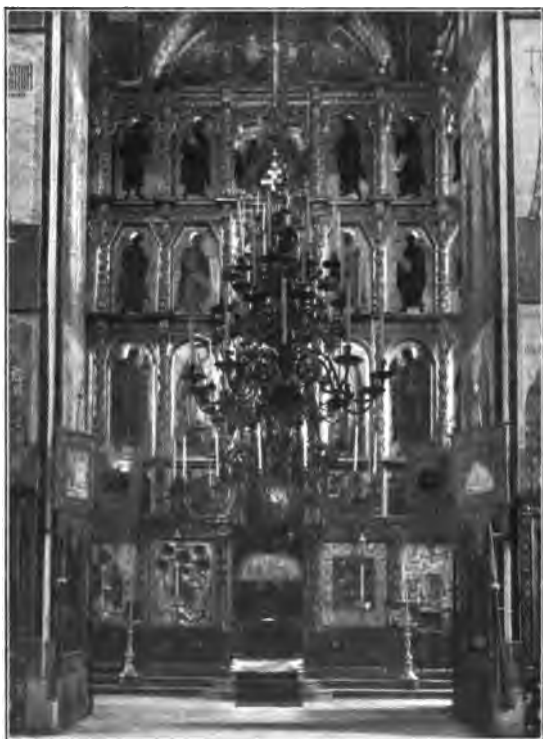
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Frontispiece.



SERGIEVO, TRÔITSA MONASTERY.
(See page 94.)

The Arts of the Church

THE

ARCHITECTURAL HISTORY

OF THE

CHRISTIAN CHURCH

BY

ARTHUR GEORGE HILL, M.A., F.S.A.

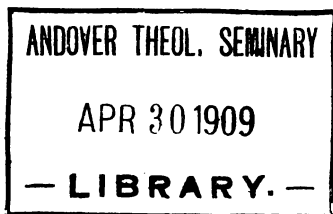
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EDITOR'S NOTE

THE little volumes in the ARTS OF THE CHURCH series are intended to provide information in an interesting as well as an accurate form about the various arts which have clustered round the public worship of GOD in the Church of CHRIST. Though few have the opportunity of knowing much about them, there are many who would like to possess the main outlines about those arts whose productions are so familiar to the Christian, and so dear. The authors will write for the average intelligent man who has not had the time to study all these matters for himself ; and they will therefore avoid technicalities, while endeavouring at the same time to present the facts with a fidelity which will not, it is hoped, be unacceptable to the specialist.

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AUTHOR'S NOTE

ALMOST all the principal churches, both Eastern and Western, referred to in this volume, have been visited by the Author, and are described from personal observation, and in the simplest language which such a subject permits; but the advanced student should consult certain standard works (to which the writer is himself indebted for sundry particulars), such as his late friend Mr. G. Gilbert Scott's *English Church Architecture*; Fergusson's *History of Architecture*; Texier and Pullan's *L'Architecture Byzantine*; De Vogüe's *Syrie Centrale, Architecture Civile et Religieuse*, and *Les Eglises de la Terre Sainte*; and Mr. A. J. Butler's *Ancient Coptic Churches of Egypt*.

The Author here desires to acknowledge

the kind permission given by the following gentlemen to reproduce certain illustrations—Mr. R. Phené Spiers, from his *Architecture East and West*; Mr. James Parker, from *Introduction to Gothic Architecture*; Messrs. Simpkin, Marshall, and Co., from Mr. Gilbert Scott's *History*; Mr. John Murray, from Stanley's *Eastern Church*; and Messrs. Macmillan, from Lowrie's *Christian Art and Archæology*.

For the purely English branch of this subject he should refer to the many excellent glossaries of architecture, and to ancient and modern ecclesiastical histories.

Nevertheless, works dealing with the general development of Christian architecture are few, and the subject should engage the attention of competent investigators.

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The Architectural History of the Christian Church

THOUGH the majority of English men and women take interest in the old parish churches in which they worship, and in many cases have some knowledge of their dates and architectural styles, yet few know anything about the history of Christian churches, or how it came about that the buildings have assumed the various forms and plans, of which our own country affords so many fine examples, to say nothing of other countries in Eastern and Western Christendom.

It is the purpose, therefore, of this little book to outline the history of the Christian temple, as a building devoted to the worship of God in accordance with the rites of the Catholic Church, and thus distinct from buildings set apart for the practice of any other kind of worship.



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The Arts of the Church

The Architectural History of the Christian Church



CHAPTER I

Primitive Churches

AS our Faith took its rise in the East, the first buildings used by Christians were those then existing in Jerusalem and other towns in Palestine and elsewhere, but insomuch as the infant Church was at first largely Jewish, the synagogues and the Temple must be considered as being principally used for teaching the Faith, though it is clear that the violent opposition to the new Law prevented any celebration of the Sacraments in other than

2 *Architectural History of the Church*

private houses, which thus became oratories or chapels, where the holy mysteries were celebrated secretly during times of persecution.

Probably the only such house which still remains, and which may truly be considered the oldest church in the world, is that which forms the basement of the Church of S. Clement at Rome.

This bishop ruled, according to Eusebius, from A.D. 93 to 101, and there is strong probability, amounting almost to certainty, that the present church was built over the house in which he lived. He was the companion and fellow-labourer of S. Paul.

Over this house are two churches, the upper of the eighth or ninth century, below which is another still earlier, while deep below the modern ground level is yet a third building, believed to be the house in which the bishop lived ; which is decorated with stucco, but presents no features of a liturgical character. This room, or apartment, was almost certainly

the "oratory" of S. Clement, a structure referred to by S. Jerome as existing in his day in connection with the basilica dedicated to the saint.

THE CATACOMBS

It is fairly evident that such oratories, or simple rooms, became the types for the first Christian churches, as distinguished from the larger structures which were built later, when the peace of the Church allowed such to be erected. A slight development of plan is observable in the chapels of the Catacombs, those weird passages which extend for miles underground outside the walls of Rome. These chapels were not indeed hiding places, since the Catacombs were well known to the Roman authorities; but they were used for funeral services and commemorations of the departed.

To these remarkable excavations in the *tufa* rock of Rome we must pay some attention. The word "catacomb" is derived

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from the Greek, signifying "a hollow," and applied to the district adjoining the Appian Way ; and while the original term to designate this burial place was "cemetery," in later times the name catacomb was applied exclusively to the Christian burial vaults outside Rome.

The earliest catacombs may possibly belong to the first century, though the greater number date from the third and fourth, and the custom of underground burial ceased in about the year A.D. 410.

S. Jerome, when a boy at Rome in about A.D. 354, visited the Catacombs, and used, he says, "on Sundays to make the circuit of the sepulchres of the Apostles and martyrs. They are excavated deep in the earth, and contain, on either hand as you enter, the bodies of the dead buried in the wall. It is so dark that there the language of the prophet seems to be fulfilled, 'Let them go down quick into hell.' Only occasionally is light let in to mitigate the horror of the gloom, and then not so

much through a window as through a hole."

Though primarily intended as burial places, these enormously extensive labyrinths became centres of Christian worship, and chapels were excavated for the celebration of the new rites. Thus in the Chapel of S. Priscilla the altar or stone coffin of a martyr remains, with a platform behind, on which stood the celebrant, who thus officiated over it, according to the custom of the primitive Church. Mommsen remarks, "This union of devotion with the interment, the development of the grave into the cemetery, of the cemetery into the church, is essentially Christian, one might perhaps say is Christianity."

Many of these chapels could accommodate but a very limited congregation, but there exist other rooms or suites of chapels which appear to have been constructed for the use of larger assemblies. Of these, one of the most interesting is that in the

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Catacombs of S. Agnes, which consists of five rooms, three on one side of the corridor and two on the other, being connected by a cross passage. It is supposed



The Chapel of S. Agnes in the Catacombs.

that two of these were assigned to men, and two to women, while the fifth, at the extremity, contained the altar and the celebrant and his assistants. The altar was probably portable, and of wood, as none now exists.

Against the end wall stands the stone chair, or *cathedra*, for the bishop, with a bench for the clergy on each side. This arrangement may, therefore, be considered the earliest liturgical system adopted, and it continued for centuries afterwards in a more or less similar form. The walls of

this church are filled with arched recesses for the dead, and above and below are tiers of *loculi*, or simple graves.

Smaller chambers, rarely more than ten or twelve feet square, called *cubicula*, were frequently the burial place of one family, and must also be considered as churches, for here on the day of burial and its anniversaries the Eucharist was celebrated, which was invariably the chief feature of the burial service. The funeral feast, or *agape*, appears to have been held in special rooms above ground, as in the cemetery of S. Domitilla.

These underground chapels are distinguished, therefore, by the following characteristics :—A single chamber, square-ended or apse-ended, and divided (though not always) by transverse arches into two or more sections, and with the altar at one end, away from the wall.

This is the primitive church, and it is curious to observe that the practically universal adoption of the apse in all countries

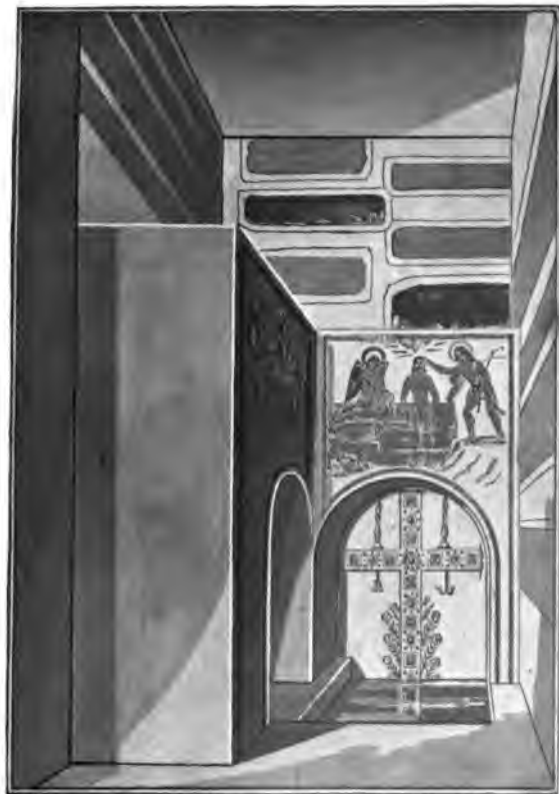
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which derive their church architecture originally from Rome or Constantinople has its exception in the most ancient churches of Britain and Ireland, which are invariably square-ended, and which can be accounted for only by a tradition earlier than the time of Constantine, and which dates to the first establishment of Christianity in these islands.

Thus in many churches, while the celebrant stood behind the altar, and facing the people, in the cases of the recessed tombs or *arcisolia* he must have had his back to the congregation, as in our modern rite, his position varying with that of the altar. It is probable, however, that celebrations of the Eucharist in the Catacombs were almost exclusively of a requiem kind.

The Sacrament of Baptism was, of course, often administered in these subterranean chapels, to which various baptisteries bear witness. One of the most striking is that in the Catacomb of S. Pon-

Plate 1.



THE CATACOMB OF S. PONTIANUS.

tianus (Plate 1, page 9), and consists of a flight of steps leading down to a basin, supplied by a spring, and deep enough for immersion. At the back is an arched recess in which is a large cross in fresco, and above a representation of the Baptism of our LORD.

The decoration of the Catacombs is carried out, as might be expected, in the style of the then prevailing late Roman painting, the sacred subjects being similar in treatment to those still visible at Pompeii and elsewhere in Italy.

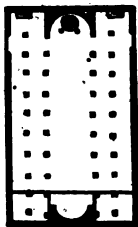
EARLY CHURCHES

That the Christians began to erect churches for their own exclusive use, at an early period, is certain, as is attested by ancient writers. Thus the *Chronicle of Edessa* mentions the destruction of such in A.D. 292, while Gregory of Nyssa states that Gregory, Bishop of Neo-Cæsarea, built several churches there and in parts

of Pontus. The persecution of Diocletian, about the year 302, was directed also to the destruction of these buildings, and Lactantius describes the overthrow of an important edifice at Nicomedia in A.D. 303.

S. Cyprian and Tertullian refer to these churches of their time in a manner which leads us to conclude that they were built after the style of the secular *basilica*, that is, an oblong building, with or without internal columns, and so with or without aisles, and usually with an apse end. The basilica was a type of public hall or law court common in every Roman town, and would naturally become the model for the first Christian churches.

Churches of so early a date as the third century are rare indeed, and it is doubtful if any existing building can be assigned to that period, though it is asserted that the Basilica of Reparatus (the ancient Castellum



Basilica of Reparatus.

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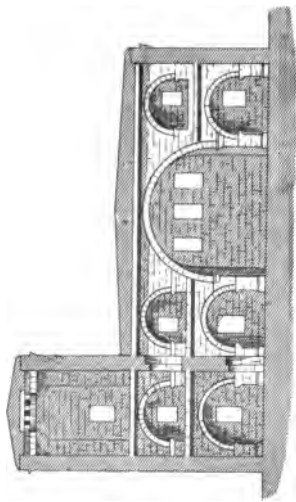
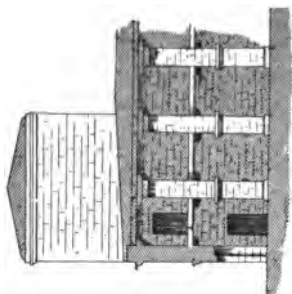
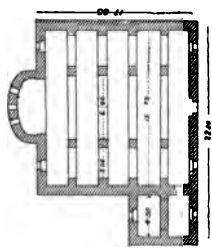
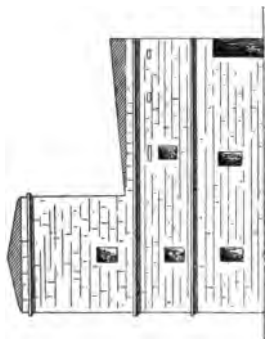
Tingitanum), in Algeria, dates from the year 252, in accordance with the extant inscription. But as this latter may refer to the era of Mauritania, and not that of CHRIST, the date would become A.D. 325, which indeed is venerable enough. This basilica measures about 80 by 52 feet, and has an apse at each end, one of which was added in 403, while the earlier apse is raised over a vault which contained sarcophagi.

Another remarkable church in Africa—that at D'jemila—is somewhat larger and has no apse.

The church at Taff' Kha (Plate 2, page 13), in central Syria, is of similar type, practically square, with an apse at one end. It is roofed with large slabs of stone, carried on arches spanning the nave at short intervals. The aisles have galleries. The building is less than 60 feet square, and has a tower over 40 feet high. The nave is but 20 feet high internally.

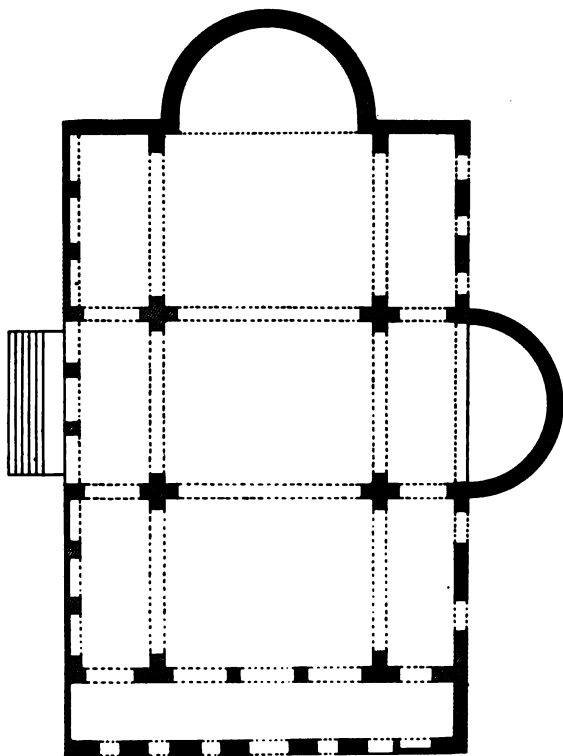
This remarkable church is extremely ancient, and if there is one still left of the

Plate 2.



CHURCH AT TAFF' KHA, IN CENTRAL SYRIA.

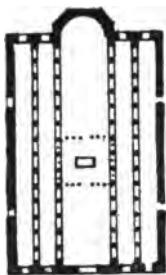
Plate 3.



BASILICA OF CONSTANTINE, ROME.

the entrance, where there was usually a vestibule or *narthex*. They raised the apse considerably above the floor, forming a crypt below for the reception of the bodies of martyrs and others. The altar, the clergy, and the bishop's seat, were placed conspicuously in view of the congregation, who could witness the actions there taking place. The first class of church, for small communities, would be without aisles, which were developed as the necessity for space increased. The plans here annexed will explain these remarks, and afford comparison between the ancient secular basilica and Christian churches (Plates 4, 5, pages 18, 19).

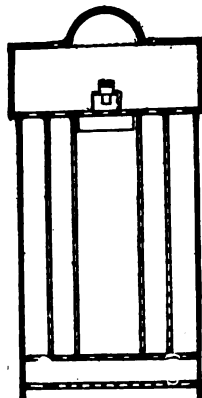
The more developed basilican churches in Rome, which differ greatly from the buildings erected by Constantine in Byzantium (Constantinople) itself, are such as are illustrated by S. Sabina, SS. Nereus and Achilles, S. Lorenzo, S. Maria Maggiore, and others. These consist of nave and aisles, and a raised apse, in front of



Basilica Ursiana,
Ravenna.



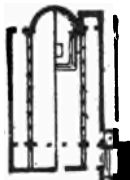
S. Spirito, Ravenna.



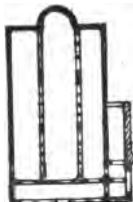
S. Paul's, Rome.



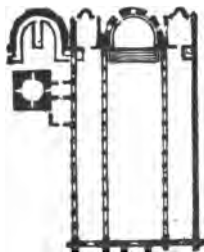
S. Apollinare Nuovo,
Ravenna.



S. Agnese, Rome.



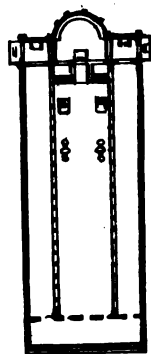
S. Maria in Cos-
medin, Rome.



S. Apollinare in Classe.

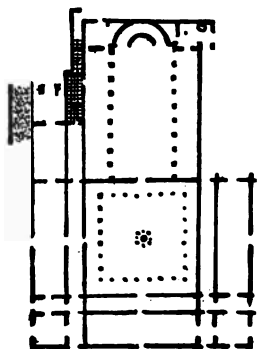


S. Agata, Ravenna.

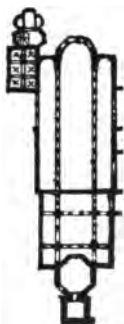


S. Maria Maggiore,
Rome.

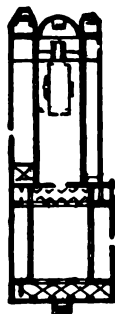
Plate 5.



Xenodochium of Pammachius, Porto.



Cathedral of
Parenzo.



S. Clemente,
Rome.



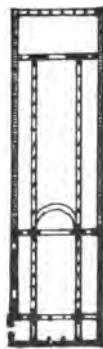
Basilica in Kalb-
Luseh, Syria.



S. Sinfiorosa.
Nr. Rome.



S. Pietro in Vincoli,
Rome.



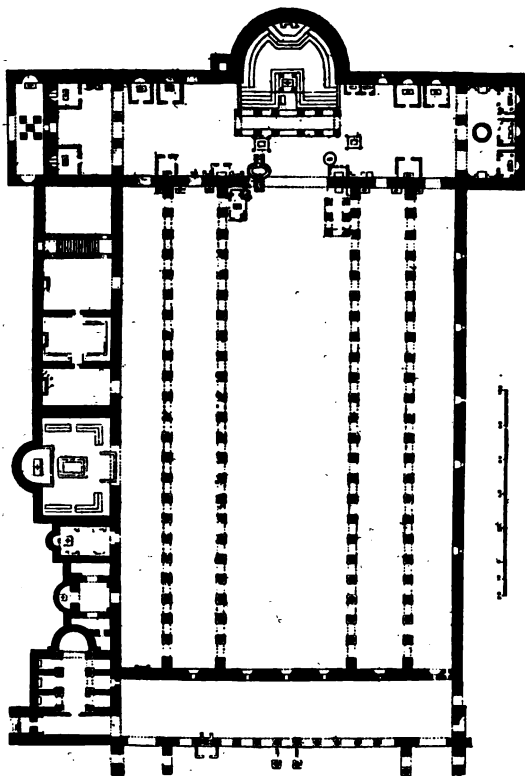
S. Lorenzo,
Rome.

which is the altar, and further in front the space for the minor clergy. The columns of the aisles are usually taken from ancient pagan temples, and are connected by arches or by a continuous entablature, above which is the clerestory wall, pierced with windows.

In some cases there is a second tier of arches, forming a gallery. The roofs are of timber, usually very simple, though an enriched ceiling was doubtless contemplated, in idea similar to those added in most Roman churches during Renaissance times.

Eusebius describes the rich ceiling of the church erected by Constantine over the Holy Sepulchre at Jerusalem ; and the Emperor, in his letter to Bishop Macarius, says, "If the ceiling be adopted, it may also be decorated with gold."

It may be considered certain that all churches with timber roofs were, for many centuries, invariably ceiled to conceal the latter, notwithstanding various apparent exceptions which are now to be seen in Italy.



OLD S. PETER'S, ROME.

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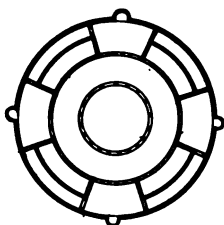
The *atrium*, or open courtyard surrounded by a cloister or colonnade, was frequently the first approach to the basilica; its western side abutting on the church, which was entered through the narthex. In the majority of extant basilicas there is a narthex only, but the atrium can be seen at S. Clement's Rome, at Porto, at Bethlehem, and notably at S. Ambrose, Milan.

The unbaptized were probably relegated to the atrium, and the catechumens to the vestibule or narthex, thus marking the degrees of approach to the Faith by a practical regulation. Old S. Peter's at Rome (Plate 6, page 21) possessed a magnificent atrium, of which the present *piazza* may be considered the descendant.

CIRCULAR CHURCHES

Churches, or baptisteries, of circular or polygonal plan are manifestly departures

from the basilican type. Constantine built one at Rome, now destroyed ; and we still have S. Stefano Rotondo, and S. Costanza, in that same city ; also the remarkable Church of the Ascension at Jerusalem, and of S. George at Thessalonica. The Catholic and the Arian baptisteries at Ravenna should also be noted, as buildings approaching the circular form ; while of later date there is the curious baptistery at Pisa. Some of these buildings will be more fully described later, but are here referred to as forming a type of their own in Christian church architecture.



Church of S. Stefano,
Rotondo, Rome.

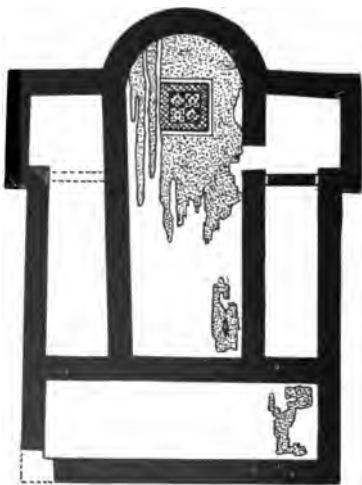


Church of S. Costanza,
Rome.

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AN ANCIENT BASILICA IN ENGLAND

Leaving now the consideration of ancient churches in Rome, we pass to our own country in order to call attention to the very remarkable building discovered in 1892 during the excavations at the Roman city of Silchester, in Hampshire.



Silchester.

That this is a Romano-British church can scarcely be doubted, and its plan corresponds fully to the basilican models of which

we have been speaking. The foundations alone remain, but it will be seen that they clearly represent a church possessing nave, with apsidal end, aisles, two small chambers at the eastern end of the latter, and a narthex or entrance vestibule. The nave is but 10 feet by 30 feet in area, and the aisles little more than 5 feet wide. The apse is at the west end, as usual, and the narthex at the east. There were three openings from the narthex, into the aisles and nave ; and apparently doors also into the eastern chambers. The walls were decorated in colour, and there were probably clerestory windows. The walls are of flint rubble, about two feet in thickness.

In the apse is a square tessellated pavement, of the usual Roman kind, and partly of Purbeck marble, in patterns of red, white, green, and black ; and this unquestionably marks the spot on which the altar stood. The floor of the church is level throughout, and there is evidence that a stone altar stood at one time on the pavement,

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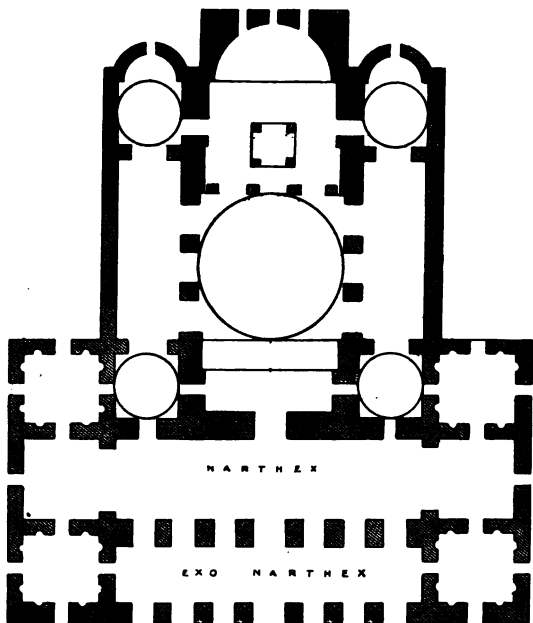
a wooden one being probably used at first. There are no Christian symbols left, nor any remains of the seats along the wall of the apse. But this basilica is unique in Britain, and dates probably from about the year A.D. 350.

CHAPTER II

Byzantine Churches of the East

AS we have already said, the basilican type of church, so apparent in Italy, underwent a marked change when Christian architecture became established at Constantinople, and thence in other places under Byzantine influence. The use of a single apse became developed into a plan exhibiting apses in the several limbs of the church, while from the semi-dome over the altar originated one or more complete domes covering various spaces of the roof surface. Hence we became possessed of many buildings of singular magnificence, the crowning glory of which is the great Church of S. Sophia (Plates 12, 13, pages 43, 46), or the Holy Wisdom, at Constantinople.

Plate 7.



S. NICHOLAS, MYRA.

Constantine built in this city the Churches of S. Agathonice, S. Acacia, S. Irene, and the Holy Apostles. This last was probably the first cruciform church ever erected, and had a dome over the crossing. "The Emperor erected a church in Constantinople in honour of the memory of the Twelve Apostles. The walls were covered with marble from pavement to roof; the nave was ceiled; and the dome, as well as the roof, was covered with plates of brass. Constantine caused his tomb to be erected in the centre of the church, in the midst of twelve other monuments, which he had erected in the form of columns, in honour of the Apostles." Here we see the introduction of the new mode of decoration of the walls, in applied slabs of marble (instead of paintings on plaster, and other mural ornaments), which was such a magnificent feature of some Byzantine churches.

The church erected by S. Helena at Bethlehem, over the Cave of the Nativity,

about the year 330, must be considered the most perfect example of the age of Constantine in Palestine. This church is indeed a basilica, but one showing a marked alteration from the same class of buildings in Rome. It consists of a nave, with double aisles formed by two rows of columns ; and a cross end, both sanctuary and transepts terminating in an apse. The nave has the usual clerestory, but the great atrium, or entrance court, at this end of the church has been almost wholly destroyed.

Below the sanctuary is the Cave of the Nativity, to which access is obtained by narrow passages leading from the church, which latter is about 200 feet long, by half that width, and roofed with wood in the usual manner.

The three apses at the east end have inclined some authorities to consider that this portion of the building is the work of Justinian (Plate 8, page 31), some two centuries later—and such may possibly be the case, since that Emperor made some



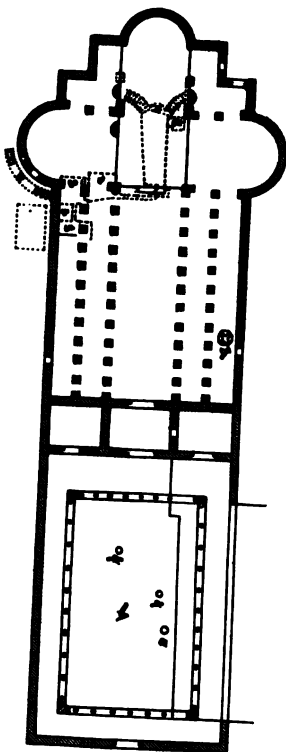
CHURCH OF S. MARY, BETHLEHEM.

alterations to the church—but I, who have myself visited Bethlehem, am of opinion that the church is wholly of the time of Constantine, and differs entirely from the work of Justinian at Constantinople, Damascus (now the great mosque), and the Church of the Presentation (now the El-Aksa mosque) at Jerusalem.

Constantine built a church at Jerusalem in honour of the Resurrection, of which Eusebius has left us a description ; and, like that at Bethlehem, it had five aisles, but also galleries, and owing to the sloping ground, that on the south was level with the outside earth.

The Church of S. Mary at Bethlehem (Plate 8, page 31) has peculiar claims on the veneration of Christians, both from its great antiquity, and on account of the sacred site it commemorates. In 1010 the Franks found it uninjured by the Moslems, and in 1110 Baldwin was crowned king there. The Emperor Comnenos caused it to be enriched with gold.

mosaic, about 1160, by the architect Efrem. During the reign of Edward IV, of England, the roof was covered with lead at his cost, and the mosaics became damaged and obliterated. The Greek Church obtained possession in 1672, though the Roman Catholics secured a share in its altars in 1852, a fact which has since led to unseemly protection by the Turkish government, whose soldiers are always on guard there to



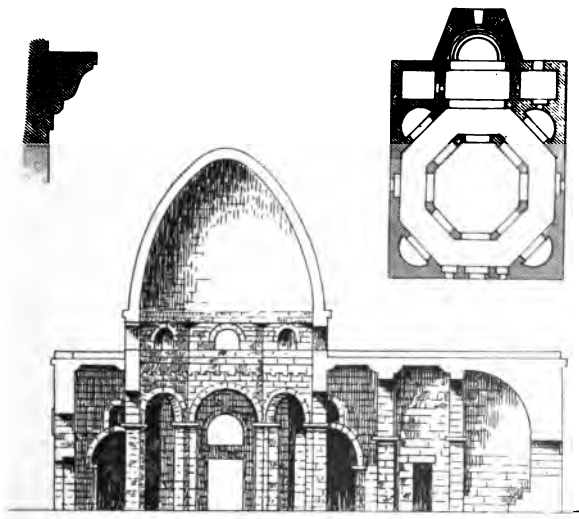
Church of S. Mary, Bethlehem.

keep peace between East and West—a melancholy spectacle indeed! This church, therefore, is a veritable monument of the fourth century, and of the first Christian Emperor, Constantine.

The interior is now marred by a wall across the east end of the nave, which was erected by the Greeks in 1842. The remains of the mosaics in the nave represent the ancestors of CHRIST; the great early Councils; the ancestors of Joseph; and illustrations of altars, bearing the books of the Gospels, and veiled by curtains. There are also inscriptions concerning the decrees of the Council of Constantinople, and various figures of angels between the clerestory windows.

The crypt below the sanctuary of the church is apportioned to the Greeks, Armenians, and Latins; and in the time of Constantine was splendid with mosaics, of which a few traces remain. The chapel, assigned to the Nativity,

Plate 9.



CHURCH OF S. GEORGE, EZRA.

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is lined with marble, and lighted by many lamps ; but there is no doubt that the original cave has undergone many changes in the course of centuries.

Constantine built other churches, but none remain which can be attributed to his time, with any certainty. Among them was the circular Church of Saints Marcellinus and Peter, at Rome, erected in 325, and existing until the sixteenth century. It was a rotunda, inside which were eight niches or recesses, and it had an atrium, or portico, carried by four columns.

The Emperor Theodosius (379-395) was a builder, but churches of his time can scarcely be traced now. He was a great foe to paganism, and also to the Arians, and churches belonging to the latter body were destroyed, so that no Arian church now remains except at Ravenna.

SYRIAN CHURCHES

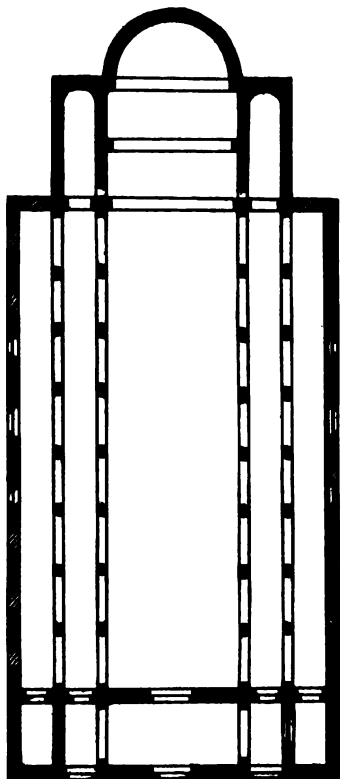
We must pass, therefore, in our review of early Christian churches, to Syria, where to this day are many highly remarkable churches of great antiquity, which the climate has wonderfully preserved. Most of these are ruined, but the greater portions of their fabrics are in excellent condition. The towns to a large extent are desolate, but full of ancient remains. The basilica at Chaqqua, by reason of its similarity to that of Taff' Kha, is considered to be as early as the third century. The plan shows it to have three aisles formed by six series of transverse arches crossing the building from wall to wall. The convent there is an extensive ruin, and is almost certainly the oldest example of monastic architecture in existence, and very well preserved.

The church at Babouda, a simple hall, with apse at one end, and entrance porch,

or narthex, at the other, is probably of the fourth century.

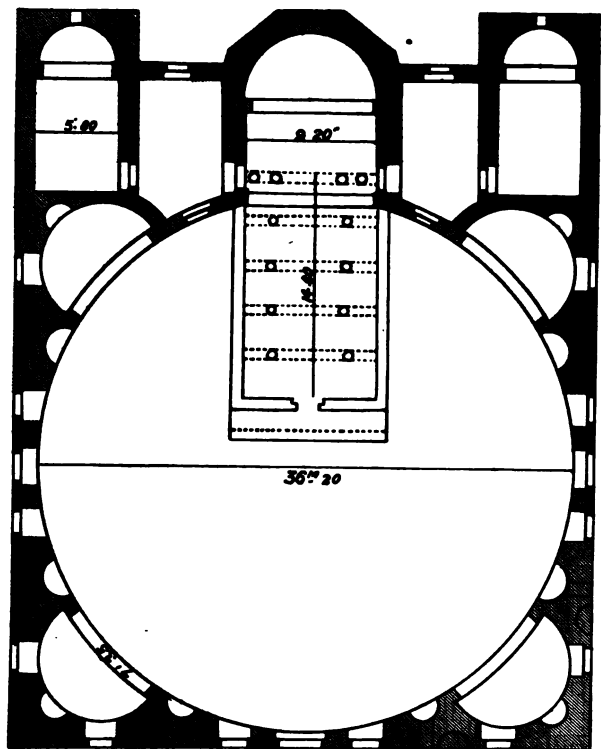
The fifth-century church at Soueideh has five aisles, an apse at the end of the nave, two small apses to the inner aisles, and a narthex at the west end.

The remarkable Church of S. George (Plate 9, page 35), at Ezra, built in 515, is square externally, with an octagon in-



Fifth Century Church at Soueideh.

Plate 10.



CATHEDRAL CHURCH AT BOZRA,

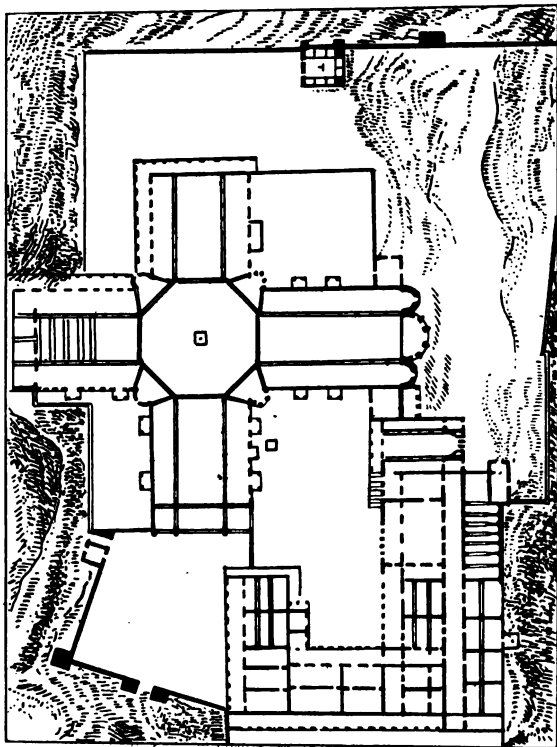
ternally, carrying a dome. This octagon forms an arcade inside, and furnishes aisles between it and the square exterior wall. There are four apses in the corners ; and a larger apse, projecting from the main plan, forms the presbytery, and receives the altar.

In many cases the semi-circular apse is not apparent from the exterior, being hidden by walls of the end of the aisles, as is the case in the churches of Egypt.

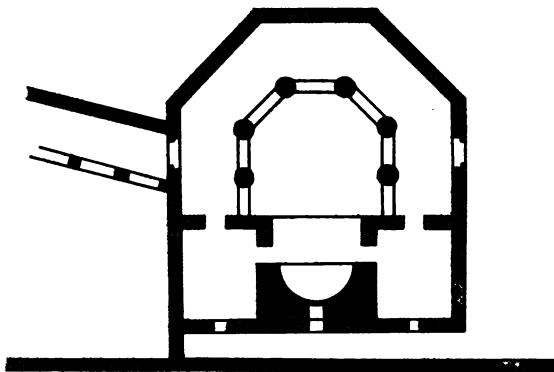
The cathedral church at Bozra (Plate 10, page 39) is of about the same date, and is circular, with a dome.

The sixth-century basilica at Roueiha has three wide bays, and transverse arches, as at Chaqua ; and there is a somewhat similar church at Qualb Louzé, near Aleppo, with the usual aisles, three bays each side, eastern apse, sacristies, and narthex.

At Moudjeleia is a very curious church, the nave consisting of a half octagon for the outer wall, and inside an arcade (form-



CHURCH OF S. SIMON STYLITES, KALAT SEMAN.

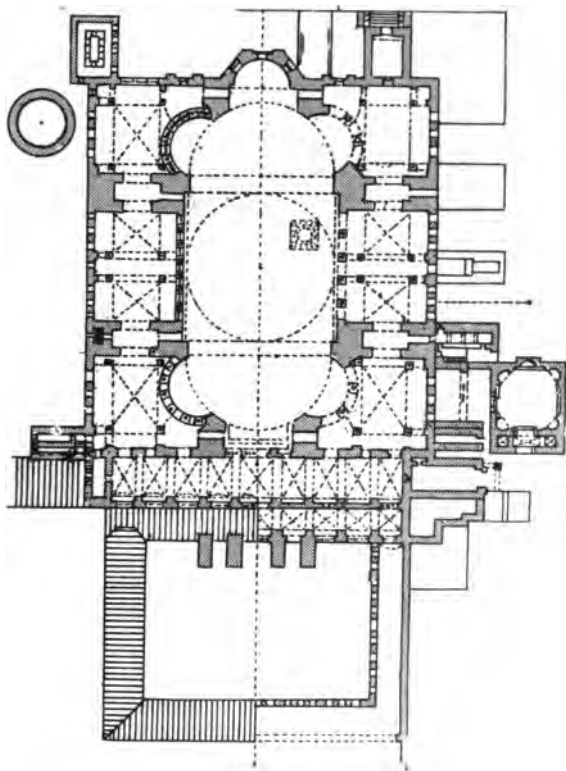


Church at Moudjeleia, Syria.

ing the aisle) carried on six pillars. The east wall is carried across the church, and pierced for the apse, and on either side are sacristies.

We must conclude our reference to these very interesting buildings by a notice of the great Church of S. Simon Stylites (Plate 11, page 41), at Kalat Seman. This very extensive and imposing ruin dates from about the year 500, and commemorates the curious anchorite who is

Plate 12.



CHURCH OF S. SOPHIA, CONSTANTINOPLE.

supposed to have imposed a penance on himself by living on the top of a column, which was probably a kind of hut placed on a high support. The column of S. Simon stands in the middle of an octagon court, which is open to the air, and about 80 feet across, forming the centre of a great cruciform church, the four arms of which abut on the octagon. It may be compared somewhat to Ely Cathedral, with the centre lantern left open to the sky. The building is a cruciform basilica, three aisles to each limb, with three apses at the east end, but with square terminations to the transepts and nave. This church is about 300 feet in length from east to west, and somewhat less across the transepts. The architectural detail resembles to some extent the Norman work of much later date in our own country.

There is an immense number of ancient buildings in Syria, especially in the north, and though these forsaken sites are but little known to the average English

traveller, it would have been impossible to omit some account of them in a book relating to Christian architecture.

CONSTANTINOPLE

We now pass on to one of the greatest patrons of Christian art and architecture, the Emperor Justinian, A.D. 527-565. The account of so important a church as that of S. Sophia at Constantinople, or the Church of the Holy Wisdom (viz., the HOLY SPIRIT) must be given in some detail (Plates 12, 13, pages 43, 46).

In the twentieth year of the reign of Constantine—A.D. 325—the same year as saw the assembling of the Council of Nicæa—the new city of Constantinople began to arise on the old foundations. The Temple of the Divine Wisdom was then begun, and enlarged thirteen years later by the Emperor's son, Constantius. This building was burnt in 404, in the time of Arcadius, by the followers of



S. SOPHIA, CONSTANTINOPLE.

S. John Chrysostom, and rebuilt by Theodosius in 415. In 532 it was again destroyed by fire, and reconstructed by Justinian on a grander scale ; being raised to its present magnificent state by that Emperor, and completed in 538. This noble edifice is due to the architects Anathemius of Trales, and Isidorus of Miletus, and the cost, amounting to about one million pounds, was borne by every class of the community. The main structure is of brick, and the exterior is massive, and without any very imposing features except its size, but the interior reveals one of the grandest architectural conceptions in the world.

The interior is resplendent with marble lining, and glass mosaic, and the columns are of the most magnificent description, consisting of every kind of marble, porphyry, and granite ; Phrygian white marble, with red veins ; green marble from Laconia ; blue from Lybia ; black Celtic marble with white veins ; white Bosphorus

marble with black veins ; Greek marble of all kinds ; Egyptian granite, and Saitic porphyry.

Many of the finest columns were obtained from ancient pagan temples, eight being of porphyry, which Aurelius removed from the Temple of the Sun at Baalbec ; and eight green columns said to have come from the temple of Diana at Ephesus ; and others from Troas, Cyzicus, the Cyclades, and Athens ; so that the Christian Faith, not only symbolically, but actually, rose majestic over the foundations of the heathen temples of Europe and Asia.

According to Paul the Silentiary, who has left a detailed account of the erection of the church, ten thousand masons were engaged upon it, and the Emperor visited the works constantly, clad in the coarse linen of a workman, and even assisting with his own hands.

An angel is said to have visited the church during its building, as when he

advised that the light falling on the altar should come through three windows, in honour of the Holy Trinity. The altar was enriched with silver, gold, jewels, and pearls of great price ; and over it rose the tabernacle, or canopy, supporting a cupola, with a gold cross weighing 75 lbs., and encrusted with precious stones.

Behind the altar, in the primitive manner, was the semicircle of seats for the clergy, with the patriarchal throne, and these were of silver, richly gilt.

The altar was screened by a wooden *iconostasis* (a word signifying the screen bearing pictures of our LORD and of the saints), with three doors into the sanctuary, covered by curtains. This screen bore paintings of the Apostles and others, and possessed twelve columns of gold. The doors were of ivory, cedar, and amber, and the centre one was of silver gilt.

The font was said to resemble the fountain at Samaria.

On Christmas Eve, 538, Justinian, ac-

accompanied by the Patriarch Eutychius, went to the church, where, with arms outstretched, he exclaimed, "God be praised, Who has esteemed me worthy to complete such a work. Solomon, I have surpassed thee!" Indeed, the Temple at Jerusalem could never at any time have been comparable with the church at Constantinople.

This wonderful building is, roughly speaking, a square of some 250 feet to each side. I can never forget the impression it made upon me when I first entered it. It consists of a vast nave, the centre of which is covered by a great dome, east and west of which are terminal semi-domes, with lesser semi-domes below. The great dome is carried on four huge piers, and right and left are the aisles. At the east end is the apse for the altar.

The western entrance consists of two grand corridors, an inner and an outer—the narthex and exo-narthex—in which are sixteen bronze doors, those of the former

leading into the church. The narthex is enriched with marble and mosaic, and the two side doors lead to a vestibule, and thence to the sloping ascent to the women's gallery (*gynæconitis*), which runs round three sides of the church, and occupies the whole breadth of the inner vestibule. There are four ascents on each side, two of which are reached on each side from the exterior, and for the use of women, who came into the church from outside the building ; and two are flights of steps from the interior, for the use of the clergy.

The awe-inspiring interior gains much of its grandeur from its vast width of 107 feet, the body of the church being of the same width as the dome, and not narrowing where transepts, nave, and quire come, as at S. Paul's, London, and in similar late churches. The dome is slightly flat, and rises less than a true hemisphere ; but its crown is 180 feet above the pavement, and the whole is borne by four arches of about 100 feet span, and 120

feet in height. These great arches, north and south, are divided into galleries and arcades, carried by the magnificent columns before mentioned.

There are 107 columns, of which 67 are of granite, and the majority are crowned by splendidly-sculptured capitals of white marble.

The domes were covered with gold mosaic and representations of angels and saints, most of which is now hidden by Turkish decoration, though it is supposed to still exist underneath. The seraphim in the angles, or pendentives, below the great dome, can still be seen. The dome is lighted by twenty-four windows, low down on its circumference, and there are many windows in the great arches, one above the other. The walls of the church generally are encrusted with marble slabs, of all colours, and the vaults enriched with mosaic, much of which is still intact, and extremely rich.

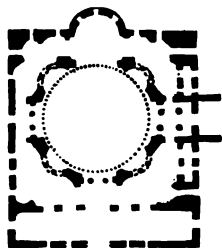
Such, then, is a brief description of what

in many respects may be considered the noblest church ever built, and a monument of Byzantine genius of the sixth century. Islam is in possession of this great structure, but she has carefully preserved the building from injury, and though Christians lament that here the crescent has replaced the cross, yet they may rejoice that no destructive spirit has hitherto seized the Moslem conquerors of the fifteenth century.



CHURCH OF SS. SERGIUS AND BACCHUS,
CONSTANTINOPLE.

There are other churches in Constantinople of great interest, most of which have been converted into mosques. Of these that dedicated to Saints Sergius and Bacchus is also of the time of Justinian, and is rectangular outside and octagonal inside. It has a grand dome, 54 feet in diameter, the usual apse and narthex, and many frescoes and mosaics. The date is 535.



SS. Sergius and Bacchus,
Constantinople.

The monastic church of Chora has a grand dome, 80 feet across, two side domes, double narthex, and many fine mosaics; while that of S. Theodore, of the ninth century, has semi-octagons for its apses.

In treating of a great period of church architecture it is difficult to omit reference to certain other churches due to Byzantine art; and though Constantinople



CIRCULAR CHURCH OF S. GEORGE, THESSALONICA.

is on the edge of Europe, it must be regarded as essentially Asiatic, as it is to this day.

Thus Thessalonica, which is associated with S. Paul in the years 49-56, possesses splendid churches, notably that of S. Demetrius, a noble basilica of early fifth-century date. This has double aisles, and double tiers of columns, with galleries or women's tribune.

The circular Church of S. George (Plate 14, page 55) is 80 feet in diameter, and the aisle running round it is formed by a circle of eight arches, supporting the dome. One of these arches leads to the *bema*, or apse. The mosaics are extremely fine, and perhaps the most remarkable now existing.

S. Sophia (Plate 15, p. 57), in the same city, has triple apses; while the Church of the Holy Apostles is an almost perfect example of the seventh century, with triple apses, and a dome raised high on a drum, with open windows or arcades.



CHURCH OF S. SOPHIA, THESSALONICA.

The Churches of S. Bardias and S. Elias are also very interesting.

Space forbids me to describe the circular Church of S. Elias at Broussa, or S. Sophia at Trebizond, but enough has been said to call attention to the immense interest attaching to the Byzantine churches of the East, which form a group to which nothing in Europe can be compared, except certain examples of the same origin in Italy, to which I shall now refer.

CHAPTER III

Byzantine Churches of the West

RAVENNA

THE history of Ravenna, that now desolate and strange city near the Italian coast of the Adriatic, is intimately connected with the early Christian Emperors. Honorius removed there from Rome in A.D. 402, and in the time of his sister Galla Placidia, widow of the Visigothic King Athaulf, and mother of Valentinian III, the city became the seat of an archbishop. The town was taken by Odovacar in 476, who was himself overthrown by Theodoric, the great King of the Ostrogoths, when it resumed much splendour as the seat of the Gothic kings till 539. It then became the residence of

the exarchs or governors of the Eastern Emperors, and was greatly patronized by Justinian. The last exarch was expelled by the Lombards in 751 ; and soon afterwards Pepin took the city, and made it over to the rule of the Popes of Rome, thus transferring it to Western supremacy.

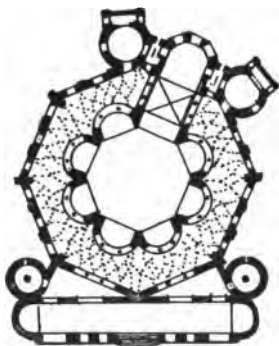
Many churches and buildings of that early period remain at Ravenna—Eastern architecture on Western soil—in which the influence of Constantinople is clearly shown, to the almost total exclusion of the art of Italy.

The Church of S. John the Evangelist was built by the Empress Galla Placidia in 424, but was almost entirely reconstructed in 1747. It retains its ancient atrium or entrance court, and has a round or barrel vault, and aisles formed by twenty-four ancient columns of Brescia marble, with Corinthian capitals richly carved with acanthus foliage.

The Arian or Unitarian party was very strong at Ravenna for a time, and the

great Church of S. Apollinare Nuovo was built for their use by Theodoric in the year 500, and is a grand example of that period. It is a basilica, the aisles divided by fine columns brought from Constantinople; and the walls are adorned with fine mosaics of the sixth century, partly Arian and partly Catholic in their subjects. The ancient bishop's throne remains.

The great Church of S. Vitale was finished in 547, and is an octagon building of great interest, over 100 feet across. The presbytery, or quire, is three-sided externally, and circular internally; and the body of the church is circular, the dome being carried on eight massive pillars, between which are semi-circular



Church of S. Vitale,
Ravenna.

recesses subdivided by pairs of columns in two stories, thus furnishing the galleries reserved for women. There is also a remarkable entrance or narthex. This is supposed to be the court church of the exarchs, and to have been adopted later by Charlemagne for his minster at Aix-la-Chapelle.

The mosaics at S. Vitale are very sumptuous, and the whole church is resplendent in colour and gold. Justinian and Theodora are represented among the various pictures. The altar is of transparent alabaster.

The Mausoleum, or Church of Galla Placidia, is a Latin cross, with a dome at the intersection, and is very richly decorated with mosaics.

S. Apollinare in Classe, built by Archbishop Ursicinus in 535-38, is the largest basilica in Ravenna, and has a tall round tower.

This ancient city, therefore, exhibits in a manner peculiar to itself the transplant-

ing of Byzantine architecture, almost unaltered, in Western Christendom; and presents a singular collection of buildings of that early date gathered together in one town.

S. MARK'S, VENICE

The only other church in Italy which can fairly be compared with those at Ravenna is the Cathedral Church of S. Mark at Venice (Plate 16, p. 64); and as this is a building of great importance, it requires more than a passing notice, though it is of considerably later date than those we have been describing—so enduring was the fame of Constantinople. The bones of the Apostle are said to have been brought from Alexandria in 829, and placed in a basilica of brick, which was rebuilt after a fire in 976. The present gorgeous church, however, dates mainly from the middle of the eleventh century, and so is far less ancient than



BASILICA OF S. MARK, VENICE.

those at Ravenna, in spite of its obvious parentage of style ; it is, in fact, modelled after the old Church of the Apostles at Constantinople, and decorated in a manner worthy of S. Sophia itself.

A large traffic between Venice and the Levant was carried on at this time, and silk, stuffs, tapestry, jewellery, and works of art of all kinds were imported into Italy from Constantinople, and greatly valued for their superior design and quality, so that the Italian nobility sent to that city for the execution of their orders ; moreover, Byzantine artists found a ready welcome in Italy. It is easy, therefore, to see the cause of the peculiar style adopted in the building of S. Mark's, doubtless by architects from the Bosphorus, or by those well acquainted with the buildings of Byzantium.

Doge Pietro Orseolo began the erection of the basilica in 977 ; but it was not completed till the time of Domenico Con-

tarini, in 1043, while the mosaics belong chiefly to the year 1070. The church was not consecrated till 1111.

The plan of the church is a Greek cross, with a dome over the crossing, and in the centre of each arm ; the remainder of the roof being vaulted. The walls and columns are of rich marble, and the vaulting is covered with mosaics on a gold background. Mr. Gally Knight says : " Colonnades and round arches separate the nave from the aisles in each of the four compartments, and support galleries above.

"The capitals of the pillars are of exquisite foliage, and are free from the imagery which at that time abounded in other churches in Italy. In the decoration of the building, without and within, above 500 pillars are employed. They are all of marble, and were brought chiefly from Greece and other parts of the Levant. While S. Mark's was building, every vessel that cleared out of Venice for the East was



TORCELLO, INTERIOR OF CHURCH.

obliged to bring back pillars and marbles for the work in which the Republic took so general an interest."

The principal front is of very striking character, being divided into five great round arches in two tiers, above which rise the very Oriental-looking domes. The columns which support the great arches are of Greek marble, and a few are of green or red porphyry. Some of these bear Syriac and Armenian inscriptions, and were clearly brought from older buildings.

The heads of the doorways are filled with mosaic pictures, and over the main entrance are placed the four unique bronze horses (formerly gilt) which were brought from Constantinople in 1204, and which are supposed to be either late Greek or Roman work, and the only existing examples of such classic casting in metal.

S. Mark's possesses a screen across the quire (a reminiscence of the solid screen

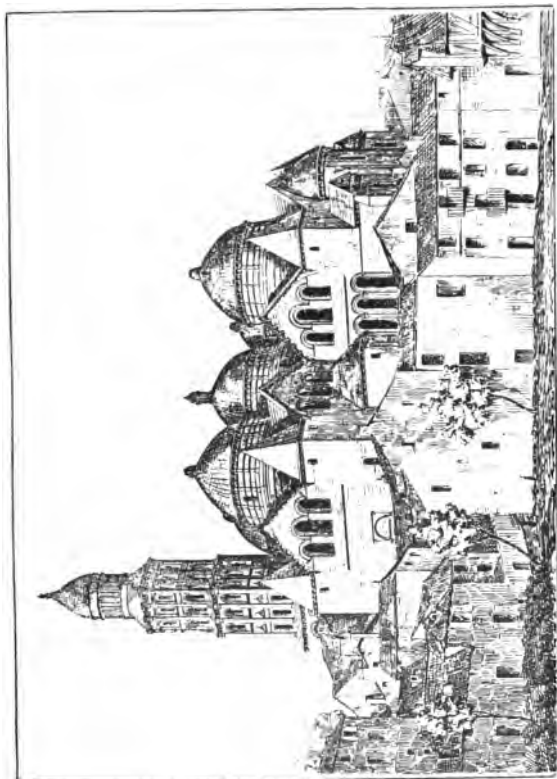
used in Oriental churches), but it is open, and consists of a great cornice carrying statues, and supported by columns at intervals. It is a fine work of the year 1393.

The crypt below consists of nave and aisles, the floor overhead being supported by sixty columns with "basket-head" capitals; and this part of the building is, doubtless, the original work of Doge Orseolo, in the tenth century. The general effect of the interior of S. Mark's, with its rich marbles and mosaics, and its marble pavement, is extremely fine, though the colour effect is far from being over-brilliant.

Padua, being close to Venice, would naturally be influenced by its architecture; and we are, therefore, not surprised to find in the splendid Church of S. Anthony considerable resemblance to S. Mark's, but with many changes of style. As Mr. Knight observes, "On the death of S. Antonio, in 1231, the citizens of Padua

decreed that a magnificent temple should be erected in honour of their patron saint. To accomplish this object, they sent for Niccolò of Pisa, who produced one of the most remarkable buildings in Italy. The fashion of the day compelled him to adopt the Pointed style (to which we have not yet alluded in this book), but with this he combined some of the Byzantine features of S. Mark's at Venice. S. Anthony's is crowned with eight cupolas, which give it an Oriental character. It is in the form of a Latin cross, 280 feet in length, 138 in breadth to the extremity of the transepts. It was completed in 1307, with the exception of the cupola over the quire, which was not added till 1424.

“If the external features are meagre, if the great doorways are bald compared with the contemporary portals of the north, it must be remembered that Nicholas of Pisa was compelled to adopt a style which he did not like, and which, it must be



EXTERIOR OF SAINT-FRONT, PERIGUEUX. (From an illustration by the late Edmund Sharpe.)

confessed, he did not understand." The fresco-painting, and other decorations of the interior of this church, render it one of the most interesting in Italy.

FRENCH DOMED CHURCHES

We will turn now to a short consideration of the curious domed church at Périgieux, and of others of the same class in Périgord and La Charente, in France. The Church of S. Front, at Périgieux (Plate 18, p. 71), has its eastern portion formed as a cross, over which are five domes, with apses at the east end of both quire and transepts. Mr. Phéné Spiers says that this building is copied from S. Mark's at Venice, and was erected after the great fire in 1120; the curious western portion of the church being part of that built in 1047. Both the interior and exterior are remarkable; and distinctly Byzantine in character, but, although some of the stone-carving

is in much the same style as that of S. Mark's, the plain masonry is in direct contrast with the sumptuous marbles of the Venetian church.

The churches at S. Astier, Tremolac, Brantôme, Bordeille, and Peaussac, and others, all have, or had, domes, and serve to illustrate the entry of Byzantine architecture into France, with the modifications which such transplanting generally brings with it.

CHAPTER IV

Churches in Egypt and Russia

EGYPT, that land of ancient history, possesses almost as much interest as regards Christian antiquities as it does concerning the monuments of the Pharaohs.

Owing, as it is said, to the preaching of S. Mark and his followers, churches soon arose along the banks of the Nile, reaching for a thousand miles towards the churches of Abyssinia, of which numerous remains still exist,—monuments of the monastic life, which originated in Egypt, and of the ancient Coptic race which still worships in these venerable buildings. Beginning at Alexandria, the Faith spread to Cairo, and thence into the desert, and far distant into a then almost unknown land.

The many churches formerly at Alexan-

dria have all disappeared, as also have the greater number of those in Upper Egypt ; while most of the monasteries of the Natrum Lakes have been overwhelmed by the sands of ages. Nevertheless in old Cairo, and beyond, the most celebrated buildings still remain, some of which I have personally inspected.

The churches of Egypt, as might be expected, belong, broadly speaking, to the Byzantine or Oriental class, and have much in common with those we have discussed in another chapter. The dome is conspicuous, at any rate internally, and it is quite probable that this feature was originally imported from Alexandria to Constantinople, and not from that city to Egypt.

Nevertheless, the Coptic churches are peculiar to themselves ; none of them can be said to be purely Byzantine in their architecture, and the cruciform plan is practically unknown. Domes are everywhere, and in some cases these buildings

are covered entirely by a number of domes, and always have one over the high altar, and frequently over the chapel altars as well. The basilican and the Byzantine types are mixed in the churches of Egypt, and there is also a type which is quite free from the basilican element.

The desert monasteries are of the latter class. Mr. A. J. Butler, who has added so much to our knowledge of this subject, mentions two churches of twelve domes in Dair Mâri Antonios, by the Red Sea ; and a similar treatment in the two churches of Mâri Girgis, and Al 'Adra, in Cairo, which I have seen. The plan of these "is a square, divided into twelve minor squares, or, to be more accurate, nine squares and three apsidal figures. Each division has its own dome, and the roof is upheld at Al 'Adra, by six piers, at Mâri Girgis by pillars. The terms aisle and nave can scarcely be applied in strictness at either church : and were it not for the absence of a

cruciform ground plan, and perhaps the presence of the triple apse, these little churches might be regarded as typical Byzantine structures. These, then, are the cases in which the architecture is of a decidedly non-basilican order."

The central dome was the principal feature of the Byzantine style, and became general in all the cities of the empire after the time of Justinian. This feature, however, differs in Egypt from that seen elsewhere, being plain externally, and without windows or the rich arcades or drums seen in many of the churches of Asia, to which we have previously referred. Moreover, these latter Byzantine churches have always semi-domes, or apses, over the altar, while in Egypt a full dome, or domes, occupies this position. There are also many cases of wagon vaulting for the roofs, a treatment never seen in any basilican church, though here common enough in conjunction with domes.

Coptic churches are invariably placed

east and west, the entrance being at the latter, and the sanctuaries at the former. In the earliest churches three western doors are usual, but subsequent to the Mohammedan conquest, and the constant persecution of the Christians, the churches became fortresses, with narrow means of entry, and without any windows except small skylights.

In towns the Coptic churches are difficult to distinguish externally, being closed in among a mass of other buildings designed to conceal and protect them. They are principally monastic structures, now occupied by the priests, and sometimes by their families. Thus the exterior of these churches is a shapeless mass in most cases, but internally much splendour was often revealed, particularly in the delicate wooden screens, inlaid in the "Arab" manner.

"Another external peculiarity is the arrangement, or want of arrangement, in the accessory chapels, which open from

either aisle, or from the triforia, which are sometimes grouped three or four together under one roof, which occupy an upper or a lower story indifferently, are walled or not walled on to the mother-church, and are sometimes piled in almost impossible positions one on top of another."

These chapels may be considered separate churches, as they often possess three altars ; though they are attached to one main building, and served by the one staff of clergy.

Such groups of churches are very marked in the monasteries of the desert, encircled by a ring-wall ; they have a remarkable resemblance to those early Irish establishments already spoken of, which, indeed, quite possibly have a connection with Egypt, for we learn that seven Egyptian monks, buried at Disert Ulidh in Ireland, are invoked by the Litany of Oengus ; and we are moreover told by various old antiquaries, like Camden, that

the Irish monks adopted the Egyptian rule of life.

In Cairo, the churches have no towers, which were denied them by the Mohammedans ; but in the desert there are usually two storied square towers of plastered brick, and a belfry, which are conspicuous features.

Those in Cairo include many buildings of great age and extreme interest, such as the Church of S. Sergius, (Abu Sargah), dating from about the eighth century, which is built inside the old Roman fortress of Babylon.

The general arrangement of these churches is as follows :—The aisles are divided from the nave by a row of columns, which passes also round the west end. These are often of ancient Roman or Greek workmanship. The western columns mark off the narthex, or entrance porch, which in many cases has been walled in at a later time. This narthex was assigned to catechumens,

or the unbaptized, during the holy offices, also as a place for penitents, and for baptism. At S. Sergius' the Epiphany tank is sunk into the floor of the narthex, this being used by the people on the festival of the Epiphany, when they went into the deep water after it was blessed. In the monastic churches like the White Monastery, the narthex was a regular baptistery, and dates from the third or fourth century, though in the desert monasteries fonts are rare, because it appears that very few ever came thither who had not already been baptized.

The walls over the nave columns are usually supported on wooden beams, stretching from pillar to pillar, on which former are painted texts in Coptic, and crosses and other ornaments. In somewhat later times there are arches instead of beams, and in the latter cases the pressure of the walls is relieved by wall arches, which ultimately became developed into regular arcades.

Over the side aisles, and also over the western narthex, there are almost always upper aisles of similar size, which were reserved for women, as in most primitive churches.

From these upper aisles, which were sometimes screened off, a view can be obtained of the church below. In the monastic churches of the desert, however, there is no provision of this kind, none but males being admitted. In later times women were transferred to an enclosure at the western end of the nave, and their old upper galleries became converted into chapels; though this change is itself as old as the tenth century.

At the present time these upper chapels are rarely used, often on one day in the year only; or the galleries are set apart for the priest's female household.

At the present time the men occupy the eastern and the women the western divisions of the nave, with double screens, in many cases, between them.

The Church of S. Sergius (Plate 19, p. 84) in old Cairo is an excellent example of all these arrangements, and one of the most interesting in Egypt, though there are others in the same city.

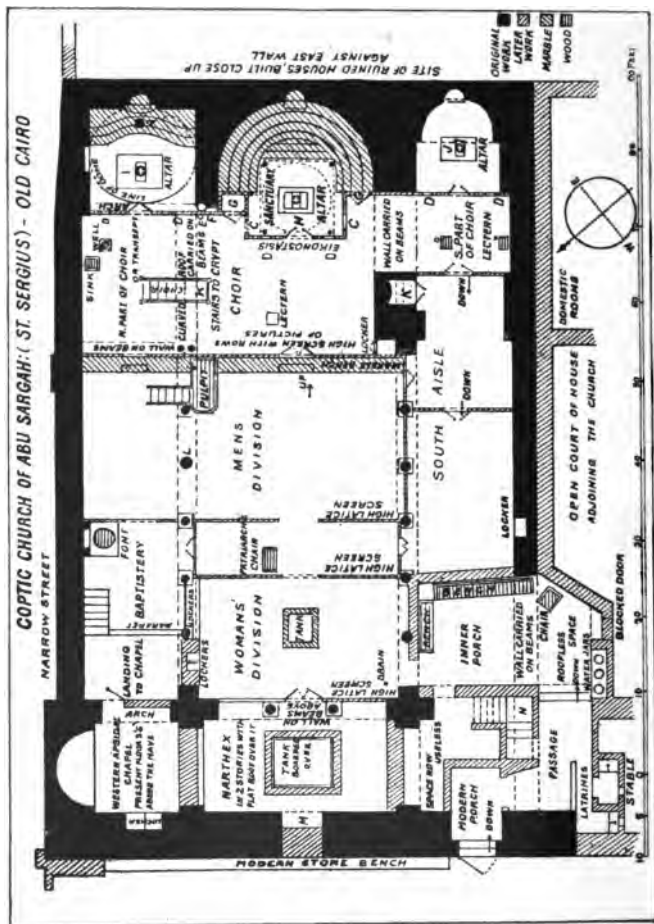
Many variations occur in the matter of screening off the quire from the nave, such screens being generally found, though they are sometimes absent; but before the seventh century such screens do not appear to have been used.

These screens are generally decorated with a series of sacred pictures along the top, the Crucifixion being represented in that over the centre door.

The quire enclosure is usually only a few feet deep from east to west, and contains no seats for clergy, but generally has two portable lecterns, and a tall candlestick.

The pulpit stands in the north-east corner of the nave.

Every Coptic church has three sanctuaries, and three altars, which must



COPTIC CHURCH OF S. SERGIUS, OLD CAIRO.

always be at the east end. Each altar stands detached in the centre of its sanctuary, and is shut off from the quire by a continuous wooden screen, which stretches from north to south, crossing the responds of the nave walls.

These "haikal" screens are often extremely beautiful examples of arabesque woodwork (Plate 20, p. 86), inlaid with ivory, and Coptic texts, and each fitted with double doors, veiled by silk curtains. On the top of these screens are rows of panel pictures. Mr. Butler mentions that the haikal screen at Al 'Adra bears a Syriac inscription corresponding to the year A.D. 700. These Egyptian screens clearly correspond to the Greek *iconostasis*, but the Greeks have one altar, and the Copts always three.

The apses behind the Coptic altars, and their semicircle of seats with bishop's throne, are primitive enough; and are distinguished by the domes overhead, and the fact that the apse is built in



S. BARBARA, CAIRO.

the thickness of the wall, and does not show externally.

A baptistery is screened off in one part or other of the church ; frequently in the aisle.

The Church of S. Sergius illustrates the chief features of a Coptic church, and is one of the best-known structures in Old Cairo ; and appears to date from the ninth or tenth century, while the remarkable crypt under the east end may very well date from the sixth century, and is connected by tradition with the flight into Egypt.

Very much more could be said about the ancient churches of Egypt, but within the limits of this book we must pass on to a consideration of some of those in the Empire of

RUSSIA

Christianity in what we now call Russia was a later event than in many other parts of the East and West. Vladimir, who

was Emperor in 981, became converted to the Faith, and is now reckoned one of the saints of the Russian Church. He introduced architects from Greece, and he, and his son Yaroslaf, were great patrons of ecclesiastical art, the latter building the Church of S. Sophia at Novgorod, of which some part still remains.

The Christianity of Russia, though at one time in history being within an ace of becoming Latin, is now entirely Greek, and one of the greatest branches of that great Eastern Church which, like ourselves, rejects the Papal supremacy of Rome, and most of her modern doctrines as well.

The mission of the Greek bishop, Ulfilas, to the wild tribes of Russia was the first step, and to his teaching is attributed the clemency of Alaric when he sacked Rome (as referred to in the opening chapters of S. Augustine's *City of God*), a period of which the remarkable book of the Gospels, in the Gothic

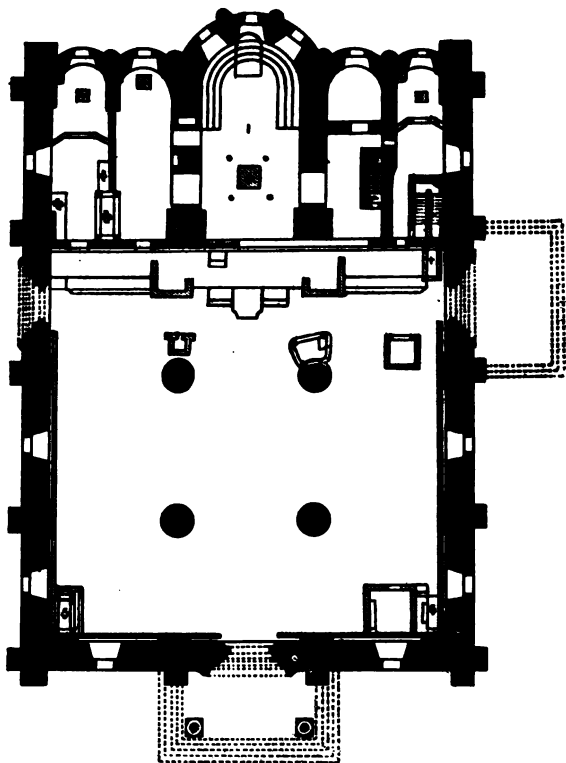
language (now in the Library of the University of Upsala, in Sweden), is a memento.

Nestor, a monk of Kieff, in the eleventh century, and the historian of the early Russian Church, narrates how Vladimir was visited successively by Mussulmans from the Volga, Latin Christians from Germany, Jews from the South, and philosophers from Greece; who all endeavoured to convert him to their faith. Eventually envoys were sent to Constantinople, and we are told by Nestor that the magnificence of S. Sophia, and the dignity of the services there, appealed to the feelings of the Russian nature, and the Byzantine Church became the founder of Russian Christianity of to-day.

The ancient Russian churches are, therefore, after Byzantine models. S. Sophia, at Novgorod, to which we have alluded, dates mainly from 1045-50, and is a Greek cross, with five domes, and one other over the sacristy. There are eight

massive piers supporting the central dome, and on three sides there are upper galleries. The screen or *iconostasis* of the high altar dates from 1341. That of S. Sophia at Kieff was built about the same time, but was destroyed by the Tartars in 1240, and subsequently restored. This church also is adapted largely from the great church at Constantinople.

As an illustration of a celebrated Russian church, I give the plan of the Cathedral of the Assumption at Moscow (Plate 21, page 91), one of those interesting buildings inside the Kremlin, where the patriarchs officiated, and where the Emperors are crowned. This church was rebuilt in 1475-79 by an Italian architect, though much aided by native craftsmen. It is, however, entirely Oriental in style, and has five gilded domes. There is one main nave (or rather two aisles and a nave, formed by a square containing four pillars), and a screen across the east end, from wall to wall, shutting off the central



CATHEDRAL OF THE ASSUMPTION, MOSCOW.



USPENSKI CATHEDRAL, MOSCOW.

apse and four side apses, with their altars. It is a small building, and, as Dean Stanley remarks, "it is in dimensions what in the West would be called a chapel rather than a cathedral. But it is so fraught with recollections, so teeming with worshippers, so bursting with tombs and pictures from the pavement to the cupola, that the smallness of its space is forgotten in the fullness of its contents. On the platform of the nave, from Ivan the Terrible downwards to this day, the Tsars have been crowned. Along its altar screens are deposited the most sacred pictures of Russia (Plate 22, page 92) : that, painted by the Metropolitan Peter ; this, sent by the Greek Emperor Manuel ; that, bought by Vladimir from Kherson. High in the cupola is the chapel, where, as at the summit of the Russian Church, the Russian primates were elected. . . . Round the walls are buried the primates of the Church ; at the four corners—here, as in all Oriental buildings, the

place of honour—lie those most highly venerated.”

The very similar Church of the Trinity, in the Trôitsa monastery (see Frontispiece), in the neighbourhood of Moscow, is also of much interest ; as is the monastery itself, completely surrounded by its medieval walls and towers. But these instances must suffice for the churches of Russia, that yet half-civilized but in many ways sincerely Christian country, the devotion of whose population is manifest to every traveller.

CHAPTER V

Early Churches in Britain

TRADITION narrates that the first Christian temple erected in our land was at Glastonbury, a sacred site which has happily quite recently been acquired in perpetuity by the English Church, the heir and descendant of those who planted the Faith in our islands.

William of Malmsbury, early in the twelfth century, relates how Joseph of Arimathæa came over, with other missionaries, in A.D. 63, and, having obtained favour of the native king, built a chapel of twisted osiers, in honour of the Blessed Virgin, at a place called Ynswitrin. "This small structure was finished in the one and thirtieth year after our Saviour's Passion, having little of ornament in the

figure, but very remarkable for the Divine Presence, and the beauty of holiness ; and this being the first church in this island, the SON of GOD was pleased to grace it with particular distinction."

This simple church, or a later substitute, remained in use for a thousand years. The Charter of Glastonbury was written and published in the wooden church in the presence of King Canute in A.D. 1032, a century after the more splendid church in connection with it had been erected by Dunstan.

Till the Reformation, an inscription was affixed to a column of the latter building, recording the additions and alterations, "lest the position or the size of the former church should be forgotten, on account of such additions, this column is erected, in a line drawn through the two eastern angles of the said church, toward the south, and dividing the before-mentioned chancel from it. And its length from the said line westward was 60 feet."

These dimensions are highly interesting, and connect the ecclesiastical architecture of England and Ireland in the earliest era. S. Patrick, according to many accounts, was buried in this church, and it appears that 60 feet was the length of the churches built by him in Ireland, and for centuries after his death, as in the case of the Church of S. Patrick, Feltown, Meath, where the history of S. Evan states "in that very place where his residence was Conal laid the foundation of a church to God and S. Patrick, which was in length 60 of his feet."

S. Patrick flourished in the earlier part of the fifth century, being a native of Northern Britain, and not, as modern associations make him, an Irishman. He was the son of a deacon, and grandson of a priest, clerical celibacy not being enforced by the British Church.

It must not be supposed, however, that wooden churches like that at Glastonbury were generally adopted, or for any lengthy

period ; for, though doubtless many were so built, stone was certainly used where it could be conveniently obtained, and the churches of S. Patrick's time were of stone.

Cornwall was Christianized by missionaries from Ireland and Wales in the fifth and two succeeding centuries. These missionaries usually built for themselves a cell, with a small oratory or church attached, where the occupant of the cell was ultimately buried. These oratories are quite similar to those *dhamliags* found in Ireland. In plan they are simple oblong buildings, from 10 to 35 feet in length, and half that breadth, the chancel forming one-third of the eastern end, and separated from the rest of the church by a low step. Here was a stone altar, and a stone bench running along the wall. The door, and a small window, are always on the south side, and another door sometimes at the north-east angle, which in Ireland is usually occupied by a round tower. A well

is always in the vicinity of these early churches.

An oratory of great antiquity still remains, in a very ruinous state, at S. Piran's, on the coast of Cornwall. The remains were exposed by the shifting of the sands in 1835, having doubtless been covered up for centuries.

S. Piran is said to have died early in the fifth century, and to have been a Cornish missionary and a bishop, and it is extremely probable that this church contained his remains. The church is supposed to have been submerged by the sands in the eight or ninth century ; for a second church was afterwards built to perpetuate the memory of the saint, and this remained, with various alterations in medieval times, till 1803, when it was taken down and rebuilt inland to guard it against the incursion of the sea.

The recovery of the original church in 1835 was followed a fortnight later by another shifting of the sands, which over-

whelmed the building that had just reappeared in almost its primitive condition.

At present the church is a wreck, little remaining but the two gable ends, but it conforms precisely to the description given above of these primitive structures. Its dimensions are 29 feet long, by 16 feet broad; with gables 20 feet high, and side walls about 13 feet.

The north and west sides had no openings, but there was an east window and priest's door, and the usual entrance on the south. The masonry consisted of stones embedded in clay, and without mortar. The altar was removed in 1835, and three skeletons found, one of which was supposed to be that of S. Piran.

Proofs of the great antiquity of this church are found in the absence of a font (the remains of a baptistery being found a little way off), the masonry without mortar, and the size and plan of the building. Also the rudely-carved heads

over the south door, which are characteristic of many of the Celtic buildings of Ireland, and which are now in the museum at Truro.

Remains of Cornish oratories also are visible at S. Enodoc and S. Gwithian, and the baptistery at S. Madron.

The islands and mainland of Scotland contain many remains of ancient churches, a notable example remaining at Eglishay, in Orkney, the place of martyrdom of S. Magnus. The chancel here has a semi-circular stone vault, and part of the original round tower remains. But this church is probably not earlier than the ninth century, and the Pictish Christians usually built ~~in~~ wood, or even with earth or clay.

From the year 63 till the time of King Lucius, who, according to Geoffrey of Monmouth, was converted in 176, and died in 201, we have very slight record of church building. But during this interval the Church made great strides : pagan

temples were consecrated to God, Britain divided into three provinces, and metropolitan churches built at London, York, and Carleon on the Usk, in Glamorganshire. Lucius is said to have built the churches at Westminster, Dover Castle, S. Peter's, Cornhill, London, and elsewhere ; and of these we have no architectural account, but it may be assumed that they were simple structures, and square-ended.

In 303 began the fierce Diocletian persecution, when many churches were destroyed and the noble army of martyrs increased in number, among whom the name of S. Alban is conspicuous. After some ten years the Church had peace, and King Offa raised a church at S. Albans to the memory of the protomartyr, and established a monastery there, famous for centuries afterwards.

During the next century church building was greatly evident, and we are told that Germanus and Lupus, when they

came over as missionaries in A.D. 429, preached in the churches of Britain.

In 430 the Romans quitted Britain, and it may be said that no ecclesiastical Romano-British building of the time of their long occupation of this island now exists, excepting the notable example at Silchester, which is one of the features of a town entirely Roman, retaining no traces of any subsequent occupation, and which does not follow the native tradition in its construction.

When S. Patrick crossed to Ireland to convert the pagan "Scots," he and his companions must have carried with them the knowledge of Roman buildings of which there had been so many in England, though the terrible destruction wrought by the Saxon invasion had destroyed most of the churches and other structures.

The earliest Irish oratories are built without any mortar, and have curved walls arching to the ridge of the roof. The churches have parallel walls, but the win-

dows and doors lean inwards in a strange manner. The roofs are of stone when the



ORATORY OF GALLERUS.

building is small, but of wood when it is larger. They are placed east and west, the entrance being at the west, and they always have an east window.

The plan consists of a nave and sanctuary, divided by an arch, as in the basilica, but the east end is invariably square, and the apse is unknown. Across the east wall is usually a stone bench, and in front a stone altar. Here the basilican arrangement for the clergy and altar prevails, but the highly interesting British tradition of a square end to the chancel is strikingly marked, a tradition which was, in spite of other influence, maintained throughout the whole period of church building in our land up to the present time, and thus distinct from the custom of the Continent of Europe, where the apse is almost universal. In view of the close contact of centuries between England and Rome this unbroken tradition is most remarkable.

During the earlier ages the altar was invariably placed in advance of the eastern wall, the stone bench behind being eventually replaced by the *sedilia* on the south side, but the general usage was undisturbed. It was in comparatively later

times only that the altar was placed against the east wall, and the venerable custom thus broken.

There were, therefore, two schools of church building here, the British and the Romano-British, the former following the plan just described, and the latter the Italian or basilican model. When S. Augustine arrived here in 597 he found a native Church and native buildings, and there is little doubt that the British churches resembled those we have spoken of in Ireland. The Roman immigrants would adopt the basilican plan. S. Augustine found the Church of S. Martin, at Canterbury, in existence ; also a second church, in ruins, which he proceeded to rebuild.

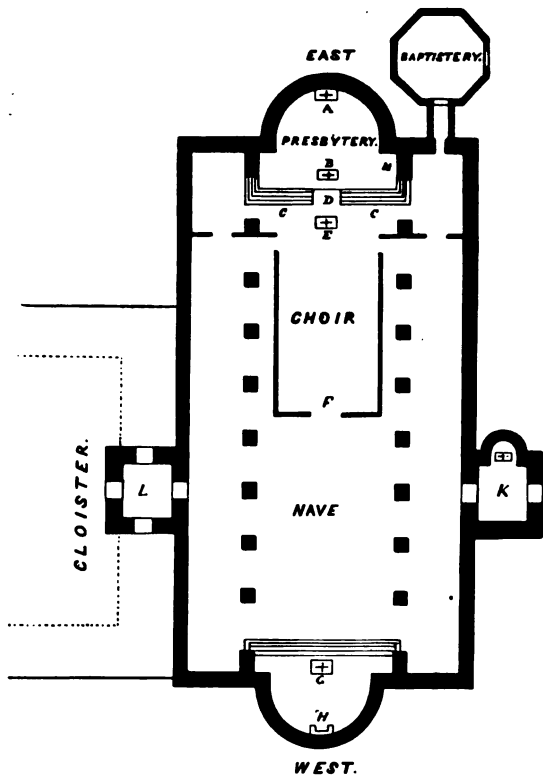
The precentor, Eadmer, in the eleventh century, has left a description of this Church of S. Augustine, which he had seen when a boy, and which, he says, "was the very church which had been built by the Romans, as Bede bears witness in history, and which was planned to a certain extent

in imitation of the Church of the Blessed Peter, the prince of the Apostles, in which his relics are duly honoured by the veneration of the whole world." As Eadmer had been to Rome with Anselm, he was well able to draw a comparison between the Vatican basilica there (S. Peter's) and the Church of Augustine and Odo at Canterbury. His description of the latter church (which was burnt down in 1067) makes it clear that it was a basilica with aisles, and apses at each end. In the eastern apse was an altar against the wall, in front of which was a second altar, the altar of CHRIST; these two being approached by a flight of steps. Underneath was a crypt, or *confessio*, as in S. Peter's at Rome, containing the remains of Dunstan and others. The quire for the singers was an enclosed space in front of the altars. In the western apse, at the other end of the church, was the altar of S. Mary, placed in front of the bishop's throne, or *cathedra*. "When the priest

celebrated the divine mysteries at this altar, he had his face turned towards the east, and towards the people, who stood facing down the church." There were two side towers to this church, the porch being under the south tower, so that Eadmer's comparison with S. Peter's at Rome, as then standing, omits to note the entrance to the latter at one end (which at Canterbury was occupied by the second apse), (Plate 23, page 109), but naturally remarks on the general similarity of the two edifices.

It is almost certain that Augustine found the ruined church with one apse only, and a west entrance ; and in order to provide an altar for the monks, and another for the people, he altered the plan, or lengthened the older church, in the manner described. According to Roman traditions, the new apse would be at the east, the old one at the west. The alteration from old custom, referred to by Eadmer, in placing a second altar against the apse wall, was probably an

Platc 23.



CANTERBURY CATHEDRAL BEFORE A.D. 1076.

innovation due to Archbishop Odo in 950, when he erected this altar to contain the relics of S. Wilfrid, and thus an early instance of departure from a very ancient rule.

Canterbury, as rebuilt by Lanfranc, and finished in 1077, did not have a western apse, but an eastern one only, in which was the archbishop's throne, with the altar advanced far westward ; and the lengthening of the eastward limb by Anselm, twenty years later, completed the severance from the basilican tradition.

CHAPTER VI

The Saxon Period

WE now pass to a period when Britain was fast becoming Christian, the period of Cuthbert, Chad, and other great bishops ; and of this date we have many architectural remains of great interest.

About the year 630 the Convent of S. Eanswitha, near Folkestone, was founded ; and in 633 the Church of Lyminge, near by, where S. Ethelburga, daughter of King Ethelbert, received the veil from Archbishop Honorius.

The foundations of this church have been excavated, and show the eastern and western portions to be of different dates, the former terminating in three apses, like S. Martin's at Canterbury,

while the latter has a single apse and square-ended aisles, showing that Ethelburga remodelled the basilica, and extended her apses over the site of the old eastern entrance.

Many churches in Saxon times were of wood, though this appears to have been a temporary expedient in most cases. Edwin, King of Northumbria, was baptized by Paulinus in 627, "at York, on the holy day of Easter, in the Church of S. Peter the Apostle, which he himself had built of timber," says Bede, who also informs us that he afterwards built "a larger and nobler church of stone, in the midst whereof that same oratory which he had first erected should be enclosed."

King Oswald, of Northumbria, received Aidan and Finan at his Court, and was a staunch believer, when Aidan selected Lindisfarne as the place for a religious establishment; here Finan built a cathedral church, after the manner of

the Scots, of split wood, and covered with reed thatch, and here S. Cuthbert ruled during 685–688, a short period which has made his name great in the annals of northern Christianity in Britain. S. Cuthbert was sixth Bishop of Lindisfarne, and was succeeded by Eadbert, who covered Finan's church, both roof and walls, with sheet lead. Cuthbert also built a cell or oratory there in 684.

“Almost of a round form,” says Bede, “four or five perches in diameter from wall to wall. This wall was on the outside of the height of a man, but was on the inside made higher by sinking the natural rock. It was not formed of cut stones, or brick cemented with mortar, but wholly of rough stones and earth, which had been dug up from the middle of the enclosure. Within the enclosure were two houses, of which one was an oratory, or small chapel, and the other for the common uses of a habitation; and

of these the walls were in great part formed by digging away the earth inside and outside, and the roofs were made of unhewn timber thatched with hay. Outside the enclosure, and at the entrance to the island, was a larger house for religious visitors, and not far from it a fountain of water."

It may be observed that cells of this class were almost wholly confined to the *Scoti*, or Irish, and the churches derived from them in this island ; but in Ireland itself there were very many of these structures, which were transplanted to Iona, and thence to Northumbria.

It may be said truly that the Saxons had no architecture of their own, and what we term Saxon work over here is none but a native variety of Italian art imported by the Roman missionaries and their followers ; and the style of building common in England from the days of Ethelbert to William the Conqueror is but a modified form of what was the

practice at that time in Italy. In fact, our rude Saxon forefathers made little progress in the art of architecture, and this country was in this respect far behind the standard maintained during the Roman occupation from the time these conquerors left Britain right up to the date of the new conquest by William the Norman.

Benedict Biscop built two monasteries at Wearmouth and Jarrow, of which Bede has left us an account. This was in A.D. 671. "After the interval of a year, from the foundation of the monastery, Benedict crossed the sea into Gaul (France), and no sooner asked than he obtained and carried back with him some masons to build a church of stone in the *Roman style*, which he had always admired." He also made four journeys to Rome, and "introduced the Roman mode of chanting, singing, and ministering in the Church," bringing with him John, the arch-chanter of S. Peter's, to teach the English. Like-

wise he brought "pictures of sacred representations, to adorn the Church of S. Peter, which he had built; namely, a likeness of the Virgin Mary, and the Twelve Apostles, with which he intended to adorn the central nave, on boarding placed from one wall to the other; also some figures from ecclesiastical history for the south wall, and others from the Revelation of S. John for the north wall; so that every one who entered the church, even if they could not read, might have before them the amiable countenance of CHRIST and His saints." It must be remembered that the Venerable Bede, the invaluable historian of the British Church, lived and died in the monastery at Jarrow.

The account of these buildings shows that they were of the basilican kind, and, moreover, constructed of stones bonded with mortar; while the use of the arch, necessary for dividing up the building into nave and aisles, was a development

from the simpler buildings of the preceding age ; and the apse was now, doubtless, introduced as a further departure from native custom.

In the church at Hexham, built by Wilfrid, who had travelled much abroad, we find further evidence of the newer style, towards the end of the seventh century.

“S. Wilfrid laid the foundation of this church, deep in the earth, with great care, forming crypts and subterraneous oratories, and winding passages. The walls, extending to a great length, and raised to a great height, were divided with three distinct stories, supported by polished columns, some square and others of various forms. The walls, and also the capitals of the columns, by which they were supported, and the arch of the sanctuary, were decorated with histories and images, and different figures carved in relief on stone, and painted with colours. The body of the church was likewise surrounded on

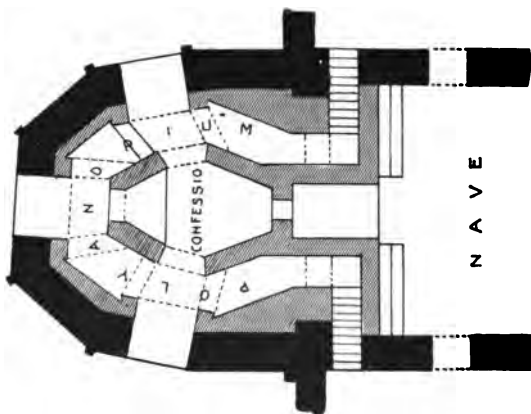
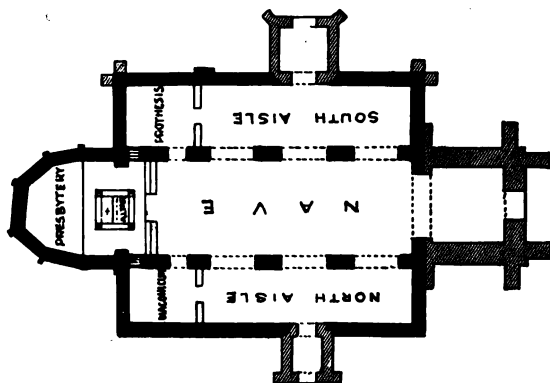
all sides by penvices or porticoes (apsides) which were divided above and below by walls and winding stairs. Within these winding stairs, and over them, were stairs and galleries of stone, and various ways for ascending and descending, so ingeniously contrived that a vast multitude of persons might be there, and pass round the church, without being visible to any one in the nave below. Many oratories, also, most retired and beautiful, were erected in the porticoes, both above and below; and in them were placed altars, in honour of the blessed Mother of God, S. Michael the Archangel, S. John the Baptist, and the holy Apostles, Martyrs, Confessors, and Virgins, with all becoming and proper furniture belonging to them." Thus wrote Prior Richard, at the close of the twelfth century.

Wilfrid, who was Bishop of York in 669, rebuilt the church there. He repaired the roof with "sheets of lead," and "glazed the windows"; and made

the walls, as the prophet says, "whiter than snow." These details are interesting as relating to the use of lead-roofing and window-glazing.

Various remarkable churches still remain to us, in a more or less altered state, which belong to the seventh and eighth centuries, and which illustrate the "Roman manner" of planning in this country. That at Wing, near Leighton Buzzard (Plate 24, page 120), is especially interesting, and is a true basilica, with a polygonal apse of irregular form, and with seven sides.

Externally the apse is ornamented with small pilasters at the angles, from which spring semicircular arches. Inside, the apse has a raised floor, reached by a flight of steps extending into the nave, and underneath is the crypt or *confessio*. The chancel arch (the "triumphal" arch of the Italian basilica) is almost as wide as the chancel, and the crypt was originally approached by two flights of steps from the



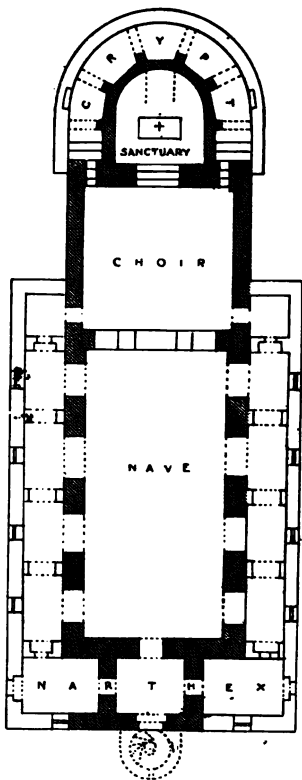
WING CHURCH, LEIGHTON BUZZARD.

aisle sides of the nave wall, which was carried considerably westward before the nave arches began. The nave arches are semicircular, of the simplest kind, on massive plain-piers; and above them the lines of the ancient clerestory can be traced.

This church, therefore, is of peculiar value as a monument of early Christianity in our land.

Another example must be referred to in the case of the monastic church at Brixworth, Northants, which possesses a chancel, west of the sanctuary, between it and the nave, and continuous with the latter. This church was attached to the Abbey of Medmenham as early as 690, and can scarcely be much later than that date. The apse is externally polygonal, and the entrance to the sanctuary is through a narrow arch. The striking feature is the remains of a crypt which must have encircled the apse at a lower level, and which is approached by two

doorways and flights of steps opening from the church on each side of the sanctuary arch. This surrounding crypt was, no doubt, at one time roofed in with stone, and the exterior treatment of the apse above it is similar to that at Wing. The excavation some years ago showed another remarkable feature, viz., that the west wall of the quire had a central and two side arches, corresponding to the east or sanctuary



Brixworth Church, Northants.

wall. This western wall was removed in the fourteenth century. Evidence has also been procured to show that there were two western chambers, on either side of the tower, much resembling those in some of the churches of Syria.

These two buildings, therefore, are typical examples of the arrangement of early churches in England, under the influence of the Roman missionaries.

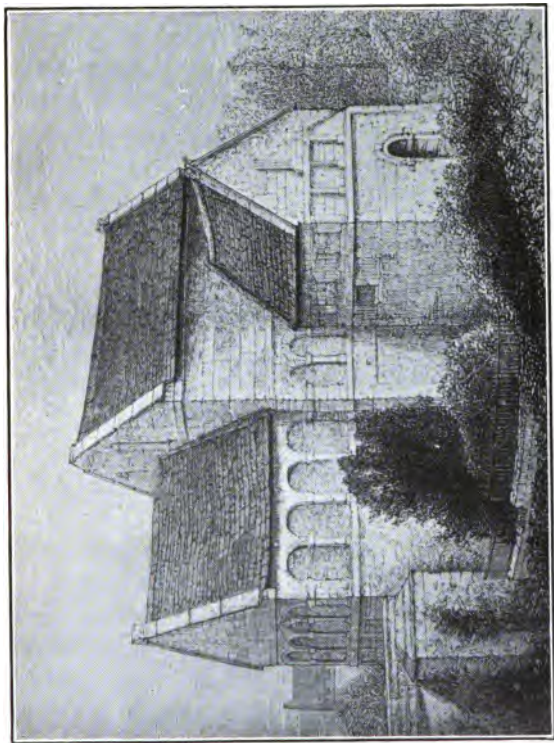
Some time later, however, we find a change in style, and considerable departure from the basilican form, as showing a combination of the Italian and primitive British traditions; a fusion of character from which were evolved the chief characteristics of our great medieval churches, and which distinguishes them from those of the rest of Europe.

These characteristics include the following important points: the square east end, as at Bradford-on-Avon (A.D. 705) (Plate 25, page 125), Dover, and Worth; the small transepts, lower than the nave, as at

Bradford ; the central tower ; and the single western tower, all of which characteristics are familiar to the observer of the ordinary churches of our country. And in these early buildings there is presented the peculiar feature of a very narrow sanctuary arch, often little more than a doorway, which clearly belongs to the British tradition, and derives nothing from the Italian.

As previously mentioned, Christianity was established here several centuries before the mission of Augustine, who, on his arrival, found a liturgy in use different from the Roman, and resembling the primitive rite of Gaul, which latter was certainly Eastern in its origin. Though both here and in Gaul this liturgy was ousted by the Roman in the eighth and ninth centuries, its influence on the architecture of the Anglo-Saxon Church is undoubted.

Though this narrow chancel arch does not accompany the sister tradition of a



BRADFORD-ON-AVON CHURCH.

square east end in the ancient churches in Ireland, the idea was otherwise marked in some cases. Thus Cogitosus, in his Life of S. Bridget, about the year 800, states that the church at Kildare had a wall across the sanctuary, pierced by two doors; this wall being decorated by paintings and provided with veils.

Here we have a close connection with the *iconostasis* or solid screen of the Oriental churches (which is used to this day in all the churches of the East), and also with the many beautiful screens of stone and wood which enriched every church in our country up to the time of the Reformation, and which were indeed carried on by Wren and other architects subsequent to the Restoration of the Church and Monarchy in England.

This seclusion of the Holy Mysteries is in accordance with British tradition, and contrary to the modern Roman Catholic practice of exposing every act of the rite to the gaze of the congregation.

We have described certain churches built before the first Danish invasions. Next come the group of such edifices erected up to the time of the invader Sweyn in 1011, during which period the amalgamation of styles just referred to became accomplished. To this time belong the interesting churches of Barton-on-the-Humber, Earl's Barton (Plate 26, page 128), Barnack, Sompting, the Dover Castle church, Repton, and Holy Trinity, Colchester. The church at Earl's Barton is a striking instance of the "long and short" treatment of the angles of the tower walls, as also of the curious baluster pillars in the tower windows, a feature which the late Sir Gilbert Scott considered to be the only truly original element in Saxon architecture. These balusters appear frequently to have been turned on a lathe.

The last portion of the Saxon period may be reckoned from the time of Sweyn till the Norman Conquest, during which epoch the churches devastated by the Danes



Photo by]

[C. Law.

SAXON TOWER, EARL'S BARTON, NORTHANTS.

were rebuilt. Buildings of this time are fairly common, like the tower of S. Benet's, Cambridge; S. Mary's and S. Peter's, Lincoln; Caversham, Bucks; Corhampton, Hants; and Deerhurst, which dates from 1053.

Immediately before the Conquest there were probably some 1,500 churches standing in England, and of these about seventy still exhibit much of their Saxon architecture, and many were largely constructed of Roman brick, taken from the buildings left by these former immigrants. S. Albans Abbey, though later than Saxon times, is built to a large extent of Roman materials.

Towers became very common, and a Saxon who held 500 acres of land, and had a church on his estate with a bell-tower, could claim rank as a thane.

Though almost every church of this period was of stone, there were exceptions, for the wooden church of Greensted in Essex, which still exists, is supposed to

date from 1013, though doubtless most of the timbers have been renewed subsequently. The walls are of split tree trunks, six feet high only, set on end, and retained in position by a grooved cornice which runs the length of the church. The original nave has been altered at the east and west ends, and a later chancel added.

The little Saxon church at Kirkdale, in Yorkshire, bears an inscription over the porch, recording the destruction of the former church by the Danes, and the erection of the other in the reign of Edward the Confessor, together with the name of the builder, the engraver of the inscription, and the parish priest. This remarkable record fixes the date of the church between 1056 and 1065, at which time Tosti was Earl of Northumbria. The inscription runs—as translated—“Orin, Gamel’s son, bought S. Gregory’s minster. Then it was all broken and fallen, Chehittle and others made it new

from the ground, to CHRIST and S. Gregory. In the days of Edward the King, and in the days of Earl Tosti."

Under a dial or orologe are the words "And Howard me wrought, and Brand the priest." Chehittle and Howard are thus among the very few Saxon craftsmen, whose names are associated with their extant works.

During late Saxon times the monastic and parochial systems were fully developed, the musical services advanced, organs were introduced, and bells extensively used. The organs at Winchester and Romsey were notable and powerful instruments for those days.

CHAPTER VII

The Norman Period in England

THE architectural style commonly known as Norman was doubtless in vogue here for some little time before the Conquest in 1066. Edward the Confessor was educated in Normandy, and was extremely fond of foreigners, to his subjects' annoyance ; for he enriched foreign abbeys at the expense of his own land, and instituted the bad system of alien priories, which had such a serious effect in later times. King Harold built a church in the Norman style at Waltham, rebuilding that founded by Tovy, standard-bearer to King Canute ; here he said his last prayers before the battle of Hastings, and here he was buried, with the simple inscription, "Harold infelix"—"Unhappy

Harold." This is considered to be the church still remaining, with its very massive pillars, and cushion-shaped capitals, the former ornamented with the twisted and chevron patterns so characteristic of Norman architecture.

William the Conqueror was no respecter of churches, and although many were built here in his reign, he destroyed others to make the New Forest, and committed many acts of sacrilege, which were requited when his sons lost their life in this very place. He built, however, Battle Abbey, to commemorate those who had fallen in the conflict at Hastings.

An important man at this time was Gundulf, who had built the Castles of Rochester, and Tower of London, and also the cathedral church of the former city, of which he became bishop, through the influence of Lanfranc.

The very perfect Chapel of S. John, in the Tower of London, is the work of Gundulf, and one of the best examples of

this time. It has plain sturdy pillars, "cushion" capitals, and round arches; plain round-headed windows in the aisles, and a barrel vault; also the usual apse end.

A very great number of churches of the Norman period remain in our land, though most of them have suffered alterations in later times. So great was the activity of the Norman bishops under Rufus that by the beginning of the twelfth century every one of the Saxon cathedrals had been, or were being, rebuilt. The nave and transepts of Ely were erected by Abbot Simeon, and part of the west front of Lincoln by Bishop Remi, between 1085 and 1092; likewise the crypt and transepts of Winchester. We have also the crypt and nave of Gloucester, the quire and transepts of Durham, the nave and transepts of Christchurch, Hants, and the quire and transepts of Norwich.

During the first twenty years of the reign of Henry I, the same style was

practically continued, and we have the rebuilding of Ely, Rochester, Winchester, Hereford, S. Albans, Gloucester, Durham, Norwich, Canterbury, and others. New churches, also, were begun at Tewkesbury, S. Botolph's, Colchester, S. Bartholomew's, Smithfield, the nave of Durham, the quire of Peterborough, and at Reading Abbey ; nor is there any difference between the style of the new buildings and those erected on Saxon foundations.

In connection with the rebuilding of the older churches, we have the case of Wulstan, Bishop of Worcester, who destroyed S. Oswald's Church there, and began a new one in 1084. The historian narrates how he stood watching the work of destruction, weeping and sighing, till he cried "We, wretches that we are, destroy the works of the saints, vainly believing that we shall replace them with better. How much greater was S. Oswald, who built this church, than we ? How many holy religious men have served

God within its walls." And it is said that he predicted the destruction by fire of the new church, which took place in 1113.

The present crypt at Worcester is probably Wulstan's work, and consists of four aisles divided by three rows of massive columns, with plain bases and capitals. The vaulting is semi-circular and plain, and there is a simple apse end.

Herbert de Losing bought the bishopric of the East Angles, and also of Winchester Abbey, from William Rufus for £3,000, an act of simony for which he had to do penance. He then began the building of Norwich Cathedral in 1096, and finished most of it in its grand and massive Norman manner before his death. This church has the usual apse end belonging to the style.

The view of the exterior from the west is extremely imposing, with its fourteen bays to the nave, that of the central tower,

and the four of the quire, leading up to the eastern apse. These arches spring from massive square piers, relieved by one pair of cylindrical pillars, which are enriched with spiral flutings. The triforium, or upper tier of arches, is a practical repetition of the arcade below; while at the top is the clerestory, consisting of three arches to each compartment.

This, then, is the usual type of a great Norman church, a cruciform, apse-ended building with aisles.

At Norwich, and many other places, the roof is vaulted with stone ribs, but these are, in nearly all cases, later than the rest of the work, and the general custom, in England at any rate, was to cover these churches in with a more or less flat roof of wood, such as still exist at Peterborough and Ely, and of later date at S. Albans. These Norman builders over here were not strong in the art of vaulting in stone, and their great churches are not usually

constructed to resist the outward thrust of a stone vault; but in the case of small buildings, of which there are several interesting examples throughout the country, stone vaults were not so uncommon.

The grandeur and dignity of the interiors of churches like Ely and Durham are difficult to surpass, with their solemn rows of heavy arches, and the deep shadows cast by their piers.

Normandy itself naturally supplied many clergy to England, and the architecture over there is consequently very similar to work of the same date here. Paul de Caen, Abbot of S. Albans from 1077 to 1093, and his successor Richard de Albini, built the great tower, transepts, and part of the eastern end of the nave of S. Albans Abbey, dedicating it in 1115.

This work is on a magnificent scale, of great severity of style, the piers being square, and the arches of the three tiers plain semicircular openings, though the

main arcade is of three "orders," or setbacks. While S. Stephen's at Caen has a nave of nine bays, S. Albans has thirteen ; and while the former is 300 feet long, the latter is 465 feet. The work is constructed entirely of brick, obtained chiefly from the Roman buildings on the spot, and is the finest example of such in the kingdom. Stone was scarce here, and it is assumed that the difference in the design of the triforium of the transepts from that of the nave was due to the utilizing of certain Saxon stone balustrades, which evidently were part of Offa's older church.

Following the custom of the Romans, the great church of S. Alban was plastered both inside and out, though the external plaster has unfortunately been removed by modern "restorers." The interior of such a church was, and still is, extremely dignified, and yet refined : the walls were amply decorated in colour, chiefly brown and yellow, on a light ground ; while altars stood against many of the wide piers of

the nave, under painted altar pictures or reredoses, of which there are many remains.

The ancient practice of whitewashing or distempering such interiors has rarely commended itself to the nineteenth-century architect, who has done terrible injury to innumerable ancient churches here, and abroad, by "skinning" the plaster off the rubble or brick walls; and who revolted against the system of whitening the whole surface, whether plain or enriched. S. Wilfrid prided himself on having made his minster at York "whiter than snow," and the Abbot of Peterborough in having made his church appear as "if cut out of a single stone." The still more atrocious custom of *scraping* the ancient architecture, which has been done with fearful results in many of the grandest churches of France, has obliterated the tooling of the ancient masons for ever.

Tewkesbury Abbey was built about 1100, a very fine example of the period;

and most of Peterborough between 1117 and 1193. William de S. Carilepho founded Durham in 1093, and the church was begun in 1104. It is one of the glories of Norman architecture in England, and is distinguished by much enrichment in the mouldings, and the patterns engraved on the massive piers which carry the arcades. The apse end has been replaced by the thirteenth-century east end, and the church is remarkable for its Norman vaulting. The piers are alternately cylindrical and clustered, and the diversity of detail is very striking.

The wooden roofs of the great Norman churches were responsible for many fires, such as those at York and Wearmouth in 1068, Worcester in 1113, and Chichester in 1114. York was again burnt in 1137.

At Lindisfarne and Kirkstall we have examples of the vaulting of this time, and also in the aisles of many churches whose nave-roofs are of wood.

Among the smaller churches of our

Plate 27.



PORCHESTER CHURCH, HANTS.

country we have many beautiful examples of Norman architecture, such as Iffley, Oxon, with its highly-enriched western doorway of many orders, *c.* 1160; Romsey Abbey, *c.* 1180; Castle Rising, *c.* 1160; Sutton Courtney, Berks; S. Peter's, Northampton; Malmesbury Abbey; S. Cross, Winchester; Wootton, Gloucestershire; Andover; Shobden, Herefordshire; S. Margaret at Cliffe, Kent; and Porchester (Plate 27, page 142), Hants. Many of these have very elaborate sculpture, both floral and with figures of birds and animals.

We will not continue this subject into Normandy itself, where the many fine churches at Caen, Bayeux, Lessay, and throughout that province, illustrate the activity of the twelfth-century architects. This part of France is of easy access, and will be well known to many readers of this book. Suffice it to say, the architecture there, as the parent of the English style, evinces little, if any, difference from that of its offspring in England.

CHAPTER VIII

The Twelfth and Thirteenth Centuries in Europe

TOWARDS the end of the twelfth century we see an important change in ecclesiastical architecture in Europe, namely, the introduction of the pointed arch. For centuries the round arch had been in use, derived from classical times, and seen in its Saxon, Norman, Byzantine, and other forms ; but now a new development occurred, and one which produced a momentous change in the art of architecture, and was destined to evolve some of the most magnificent edifices which man has produced.

Having arrived at this stage of our survey of the history of Christian architecture, we leave to a great extent the

consideration of diverse liturgical arrangements, for these latter underwent comparatively little change after the period of the Conquest, and, under the Papal supremacy, settled down to a more or less common type throughout Europe. The concluding portions of our subject, therefore, relate principally to the architecture only of this great period, where churches in general assumed the cruciform plan in large buildings, with or without aisles to the nave and other limbs of the Cross, and with apses to the sanctuary of Continental churches, but square-ended in England—a continuance of that very curious British tradition which distinguishes us from the rest of Europe. The old tradition of quire screens likewise continued here, this being practically a fixed rule in every case, even in very small churches in our land.

In the year 1174, “by the just but occult judgement of GOD, the Church of CHRIST at Canterbury was consumed by fire,” says Gervais. “For the well-painted

ceiling below, and the sheet-lead covering above, concealed between them the fire that had arisen within." The nave was left, and the clergy, taking the relics of S. Dunstan and S. Alphege from the ruins of the quire, deposited them by the altar of the Holy Cross in the nave. French and English architects were consulted; and eventually a Frenchman, William of Sens, was entrusted with the rebuilding. After six years the monks returned to their new quire—April 19, 1180—and in 1184 most of William's work was completed, to be continued immediately by his English namesake.

This great work exhibits the pointed arches in a very early form, and a richness of detail marking a total change of character. The building is much loftier than its Norman predecessors, its vaulting is ribbed, and springs elaborately from tall pillars crowned by sculptured capitals of quite classical character. The pillars are often in couplets. The aisle windows were

lengthened much above the former level, and a triforium added. In the older church there was but one triforium, now two were supplied, one over the pier arches, as usual, and the other in the thickness of the wall at the level of the clerestory windows. In Ernulf's church the ceiling was flat, but William of Sens provided a pointed vault 20 feet higher.

Instead of massive Norman columns or piers we have marble pillars—new material for England—while the zigzag and chevron devices of the preceding style became changed into the familiar nailhead and dogtooth ornament of the "Early English" school.

In the work of William the Englishman, the successor of William of Sens, we have the slender shafts passing up the face of the walls, to carry the vaulting, as in the many grand churches of the thirteenth century.

The noble cathedral of Sens itself has many points of similarity with Canterbury,

and was finished in 1168, and presumably is due to the same architect. The great portals, however, which are such magnificent features of the French churches, are conspicuously absent in our English work. Canterbury would need a book of its own, if its architectural history were fully treated (as it indeed has been by the late Professor Willis), and we might draw comparison with the Cathedral of Lisieux—1143 to 1182—in the matter of its early approaching to the Pointed style, and its interesting transitional details.

The church of Clee, in Lincolnshire, bears a consecration inscription by Bishop Hugh, dated 1192, and clearly referring to his work in the quire and transepts; but though it is by the same bishop this is not nearly so advanced in style as his work in Lincoln Minster, which is pure early English. Similarly the Galilee porch at Durham exhibits the strong mingling of the round arch and the slenderer Pointed and incoming style.

The ruined abbeys of Yorkshire, such as Byland, bear evidence of the dignity and peculiar solemnity of the Transitional period, as do the quire of Notre Dame, in Paris, completed in 1185, and many abbeys in Scotland. The so-called Romanesque churches of Germany, of which there are so many, form a most extensive group of this character. We should refer also to the great Church of S. Remi (Plate 28, page 150), at Rheims, and those in Northern France, at Soissons, Noyon, and Laon.

Passing onwards, we arrive at the period marked by the reign of Henry III of England, when we come to an epoch when most of the grandest churches in Europe assumed their present form.

Taking Westminster Abbey as a notable example (though, under French influence, it has an apse), we see there the most perfect specimen of the thirteenth-century church. The characteristics of this period are tall main columns, usually adorned by



S. REMI, RHEIMS.

smaller attached shafts, richly-moulded arches, simple tracery to the windows, and vaulting ribbed in various ways ; while sculpture plays a prominent part, especially in the jambs of the doorways, which in French churches are frequently a mass of images under canopies, intermixed with foliage and other decoration, and frequently painted and gilded.

The superb west fronts of Chartres, Amiens, Paris, Bourges (Plate 29, page 152), and innumerable other churches in France, are a glory peculiar to that country ; and although we have grand façades at Peterborough, Lincoln, Wells, and elsewhere, they cannot be compared with the French examples. Moreover, in vaulting, the French greatly excel us, an immense number of their churches, of all sizes, being vaulted in stone, a treatment restricted in England almost to the great cathedral foundations.

Westminster is so splendid because it is French (particularly in regard to its



BOURGES.

chevet of chapels round the apse), with the advantage of the beautifully refined English detail, which in the best thirteenth-century examples is superior to French work, especially in the contour of its mouldings, in capitals, and such like. In fact moulded work is, in some ways, a higher art than the foliated enrichment which is so common in France, and few modern English architects have known how to deal with this element of architecture; though there are several notable exceptions.

The study of Early English churches here affords so many examples, that we can refer to but a few of the chief among them. An early specimen is the Temple Church, 1185; and at S. Albans we have Abbot de Cella's work, 1195-1214. The Cathedral of Glasgow (1185) must be mentioned, as the finest work of the time remaining in Scotland.

The south transept of York, 1227; the glorious quire of Ely, 1236-53; and the



PORTICO DELLA GLORIA, SANTIAGO DE COMPOSTELLA.

eastern limb of Durham, 1230, must be noted. Also the fine work at Salisbury, Lincoln, Chichester, Peterborough (west front), and an immense number of other churches of all sizes.

Indeed, during the first years of the thirteenth century scaffolding must have been conspicuous to the traveller in almost every town of any size throughout Europe, and churches must have been seen in process of building in all the chief cities of Latin Christendom.

This is a strange reflection; but an examination of the dates of these buildings shows that such was the case, and marks a period of unexampled activity in the arts of architecture.

Such activity caused, of course, the destruction of numberless earlier churches, as when Henry III pulled down the Confessor's church at Westminster, and built the lovely edifice now standing, as far as the eastern part of the nave. On October 13th, 1269, the body of Edward

the Confessor, "that before laye in the syde of the quere, where the monkes now synge," was taken "into ye chapell at the backe of the hygh aulter, and there layde in a ryche shryne," where it still rests, and where Henry himself was laid three years later.

The loss we have incurred by the demolition of the earlier churches is, therefore, fully compensated by the magnificent substitutes raised by the skill of our forefathers in the thirteenth century.

CHAPTER IX

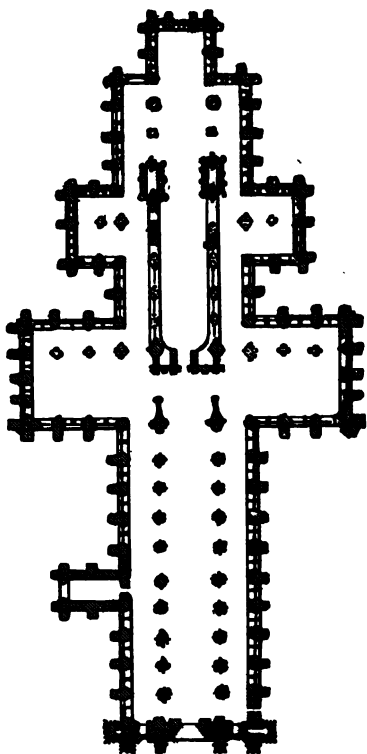
The Later Medieval Periods in Europe.

AT the time of the death of Henry III, the Gothic style was rapidly developing into what we call the Decorated. First came the Geometrical, which included the circles and other geometrical forms in the windows, as in the Chapter House at York, and which grew eventually into the varied traceries which are best seen in English work, and usually in the village churches.

The plan of the older churches became altered, and, in the case of monasteries, the quire was greatly enlarged, and space obtained for the services without extending the stalls into the nave. Extra transepts appear, east of the main crossing, as at Beverley, Salisbury, and Wells ; or at the extreme end, as at Durham and Foun-

tains. The apse end gives way to the old English square end, and there is scarcely an example of the former, except in the case of Lichfield.

The Decorated period may be reckoned between 1272 and 1377, and during this time the churches of England, though on a much smaller scale than the majority of their continental sisters,



Salisbury Cathedral.

fairly held their own in the matter of beauty, being, generally speaking, much superior to the corresponding phase known as Flamboyant, in France.

An increase in enrichment is observable in the churches of the fourteenth century, which nevertheless retain the general proportions and arrangements of the preceding period. This is well shown in the fine arcades at Selby, *c.* 1320; and in much splendid work at Beverley, *c.* 1350.

The carving indeed often exhibits an excess of richness which is almost a sign of decadence, but many of the tombs and altar pieces of that time are extremely beautiful, and some, as at Westminster, magnificent. The nave of York is one of the grandest examples of the style; and the vaulted roofs, increased in elaboration by extra ribs, are typical of the growth of detail, as at Exeter and elsewhere.

It is not the purpose of this book, however, to trace the architectural styles in their artistic details, but rather to give a

concise history of the growth of the building itself from the earliest times, in Christendom generally. The fourteenth-century work in many of the smaller churches of England is of great beauty, and the large windows, with their flowing traceries, show the increased lightness of style, and the greater dependence on coloured decoration in the development of stained glass, which reached extreme perfection in this and the following century.

This was also a period when the altar pieces in certain monastic and collegiate churches assumed great and imposing dimensions, having walls behind the altar, which were treated with a mass of sculpture and architecture resembling very much the magnificent retables in the churches of Spain, and of which the works at Christchurch, Hants; Winchester, S. Albans, and elsewhere are familiar examples.

From about the time of Richard II to Henry VIII—1377 to 1547—we see a further change to what is known as the

Perpendicular style in England and the Flamboyant in France, when the architecture becomes more vertical in general lines, and thinner in character, though often extremely rich. The "Gothic" period was, however, clearly on the wane, and was soon to be superseded by the new revival of Italian classic, the Renaissance, from which sprung the many more modern churches of Italy, and our own S. Paul's Cathedral Church.

The churches of the fifteenth century in England are very many in number, and often on a grand and stately scale, especially in Norfolk and the Eastern counties. Such are to be seen at Cawston, Sall, Wymondham, Lynn, Fakenham, Terrington, and in Norwich ; also at Lavenham and Long Melford, and many other places in Suffolk. The woodwork now (or formerly) in these churches is very fine, and such buildings were divided frequently by numerous screens, shutting off the aisles, and often the side or chantry chapels as well. These

screens often stretched right across the three aisles, as in many churches of Devonshire, and were costly architectural features. The very fine open timber roofs of the East Anglian churches are also peculiar to this period, and often richly coloured.

The two magnificent chapels, of King Henry VII at Westminster, and of King Henry VI at King's College, Cambridge, are the purely English representatives of the latest phase of the Gothic style. The former is a sepulchral church, with its superb tomb in the centre, and the latter a collegiate chapel, fitted with a sumptuous screen or *pulpitum*. Both have side chapels, or chantries, and one, at least, was intended to be richly decorated in colour. The ribs of the vaulting are here multiplied to excess.

In the sixteenth century the old forms disappeared as regards architecture, but the main principles survived. S. Paul's Cathedral is entirely medieval in its plan

and arrangements, as is the case in most of Wren's admirable buildings ; and, while it curiously reverts to the non-English apse, it fully maintains the old Latin traditions with its screens, altar canopy (as designed by Wren) and magnificent furniture. The reredoses and screens in Wren's city churches should particularly be noticed, as medieval reproductions in a new architectural style.

Now, in our own day, we see another revival of church building, based on the medieval models, and continuing those great traditions which have been maintained throughout the centuries of the Catholic Church, the main historical facts of which I have endeavoured to explain in the foregoing pages.

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